

MUSICAL AMERICA

Vol. XXIX. No. 19 NEW YORK

EDITED BY

John C. Freund

MARCH 8, 1919

\$3.00 per Year
15 cents per Copy

LAUNCH PLAN FOR MINISTRY OF FINE ARTS IN CABINET

Washington Fine Arts Club Throws Its Support Whole-Heartedly Behind Plea of Editor of "Musical America" for National Recognition of the Interests of Five Millions of Americans — Address Applauded by Large Delegation of Persons Prominent in Capital's Art, Musical, Dramatic and Literary Circles — Would Make America Spiritual Leader of the World, Says H. K. Bush-Brown, President of Club

WASHINGTON, D. C., Feb. 21.—"He has opened the door through which we may enter to bring national recognition to our arts."

Thus a member of the Arts Club of this city summed up the address of John C. Freund, editor of MUSICAL AMERICA and president of the Musical Alliance of the United States, before his organization on Feb. 21. Mr. Freund had come to Washington as the special guest of the club at a dinner. He spoke on the subject, "The Urgent Need of a Ministry of Fine Arts in Our Government." The club rooms were crowded and there was great interest not only in the subject, but because of the impression already made by Mr. Freund at the various addresses he has delivered in this city. Many persons prominent in art, musical, dramatic and literary circles were present. Lieut. Charles Trowbridge Tittmann, the well-known basso, presided as chairman. He introduced Mr. Freund in a very appreciative manner and drew attention to the fact that he had been notably championing the cause of music for many years and could be listened to as an authority on the subject.

Mr. Freund on rising stated that he believed that the time was auspicious for a movement to establish a Ministry of Fine Arts in the national government. In order that those present might understand the situation, he said that he would endeavor, as briefly as possible, to describe the movement which had swept the country, not only in music, but in art and science, a movement in which he had taken some part. He described the discovery of the amount of money which is spent in this country on music, which he made public in 1913, and which proved that this country was moving on cultural as well as material lines.

He alluded to the craze for everything and everybody foreign in music, which had resulted in an unjust attitude to our own musicians, composers, even when they had merit; what had brought about the "Declaration of Musical Independence of the United States," which meant that we should have a mind of our own, encourage our own musicians, on the merits, to be sure. He told a number of interesting anecdotes and stories to illustrate this point.

He then described the various incidents that had led up to the next development, which was the formation of the Musical Alliance of the United States in Baltimore about a year ago, and which was nothing more than applying the principle of "organization" to the



MME. TAMAKI MIURA

Japanese Prima Donna Whose Characteristic Interpretation of "Madama Butterfly" Was One of the Most Striking Features of the Chicago Opera Association's Visit to New York. (See Page 9)

musical world and industries, which principle had, especially during the war period, been applied to almost every other activity. He told of experiences with legislators in Albany and Washington, which showed that they took little or no interest in music and musicians, simply because the musicians, indeed, all those comprised in what might be called the arts and the professions, kept themselves entirely aloof from political and even business matters as much as they could, never registered and voted, and so the politician and the statesman had little or no use for them. He described not only the greater recognition which music had received as a vital factor not only in our life, as a

means of recreation, but how it is coming to be recognized as a power to maintain the morale of troops and, indeed, is receiving recognition as a power in industry owing to the fact that as industry developed in this country, through our inventive genius, it was becoming more and more specialized, in the way of monotonous labor-saving machines.

He then took up the position of those who believe that the issue can be met by having everything sung in English. He also referred to those who believe that a community can be made musical by injecting a symphony orchestra into

GOUNOD'S 'MIREILLE' AROUSSED FROM LONG SLUMBER BY GATTI

Mildly Engaging Opera Provides Rich Opportunity for Mme. Barrientos, Hackett, Whitehill and Other Singers — Some Charming Spots in Pastoral Story of Old Provence — Colorful Settings from the Brush of Victor Maurel — Other Events of the Metropolitan's Week

ALMOST as readily would one have credited the Metropolitan with intentions toward "Jean de Paris," "Le Pré aux Clercs" or "Paul et Virginie" as toward Gounod's more or less pastoral diversion hight "Mireille." Yet this mild-eyed, gently-mannered sample of opéra-comique—shorn, naturally, of its encumbering dialogue—penetrated the holy portals on Friday evening of last week, a further contribution to the already plenteous Gallic joys of the current season. Persons who agitate themselves with speculation touching the governing motives of operatic productions can be easily put to silence when it comes to justifying "Mireille." One has but to answer their hypothetical question by asking another question, Celtic style. Why "Mireille"? Well, why not, if "Fiammette"? If in all its years on earth, which are five and fifty, it never made certain stars shoot madly from their spheres, well—neither did the Leroux contraption in its sixteen winters. If you hear the one relatively seldom in France to-day, you hear the other much less—or, to be painfully precise, not at all. But to pursue this method of apology no further! Gounod was a great talent (some insist on genius), and even in his lesser moments could say engrossing things. In "Mireille" there are pages which will frankly please some of us better than various sentimental artifices in "Romeo et Juliette." And the work offers first-class occupation to quite an assortment of singers—to a soprano of florid as well as lyrical inclinations, to a lyric tenor, a baritone, a contralto willing to put on the aged and infirm demeanor, and lesser, but still thoroughly profitable, employment to a basso with temperament, a second tenor and a mezzo-soprano. Ay, there's warrant for "Mireille," both utilitarian and artistic.

There's the warrant, even, of precedent for its performance in a large auditorium, though it belongs in intimate surroundings no less than a dozen other works that have been blessed or damned at the Metropolitan. Mapleson gave it in Italian at the Academy of Music in 1884, when the Metropolitan was a swaddling infant of a year's growth. Arditi conducted and Emma Nevada—instead of Patti, originally scheduled for the part—sang the title rôle. To suit her caprice, which followed an all's well that ends well principle, Arditi transplanted the florid waltz song from the first act to the close of the third. After that season the fate of silence descended upon "Mireille" so far as this city had anything to do with it. Even in that happy hunting ground of rejected French operas, New Orleans, small attention seems to have been bestowed on it. In Europe it lives inter-

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\$200,000 LIBEL SUIT IS ADJUSTED

Action Brought Against "Musical America" by Mrs. Cora Stetson Butler Is Amicably Terminated as Result of Agreement Reached Out of Court

By an agreement reached this week between the plaintiff and the defendant in the case, the \$200,000 suit for libel instituted by Cora Stetson Butler against the Musical America Company was adjusted out of Court.

Mrs. Butler was the organizer and general director of the Inter-State Opera Company which was formed in the summer of 1916 for the purpose of establishing and presenting operatic performances in Cleveland, Detroit, Cincinnati and Pittsburgh. Her project was ambitious in its scope and its announcement created deep interest in the Middle West.

Acting on reports to the effect that the support which Mrs. Butler had secured for her enterprise was not sufficient to insure a successful prosecution of the venture MUSICAL AMERICA caused an investigation to be made in the cities scheduled for visits by the Inter-State Opera Company and, as the result of these inquiries published an article which subsequently became the basis for the libel suit.

Certain statements complained of in

this article, especially those relating to Mrs. Butler's personal business activities on more recent investigation have proved not to be founded on fact and according to Mrs. Butler were made originally by persons who were actuated by personal motives to restrain her from entering the musical field in the four cities.

In a statement made to MUSICAL AMERICA this week, Mrs. Butler gave assurance of the sincere ambition which dominated her throughout her preparations to give opera of the highest possible standard and maintained that, had it not been for the propaganda made by those who opposed this movement the original plans would have been carried out successfully.

In justice to Mrs. Butler, MUSICAL AMERICA takes this opportunity to present her contention and its own conviction that she launched the Inter-State Opera Company solely with the desire of bringing the highest possible musical advantage to the Middle West and that the sincerity of her purpose and integrity were misrepresented by persons who were not in a position to speak with knowledge and authority.

GOUNOD'S 'MIREILLE' AROUSED FROM LONG SLUMBER BY GATTI

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mittently in some of the provincial opera houses of France. The present writer heard it before the war at one of those operatic concerts in the Tuileries, where for sixty centimes you often hear a better musical rendering of "Carmen" than you do here for six dollars. The waltz song, "Légère hirondelle," out of the first act, is still in the concert repertoire of coloratura sopranos and may be found in talking-machine catalogs. In Germany it is a favorite interpolation number for "lesson scenes" ("The Barber," "Daughter of the Regiment," etc.). Theater orchestras have been murdering the pretty overture for years in this city, generally by way of prelude to some drawing-room comedy. As a background to an audience's conversation it rivals in efficacy the introductions to "Zampa" or Adam's "Si j'étais Roi."

The audience last week acclaimed

"Mireille" with reasonable satisfaction. For one thing, the experience taught a few persons that the composer had not spent the time in which he was not composing "Faust" on "Romeo" and a few cheap sacred songs exclusively. Some of them may have heard "Le Médecin Malgré Lui" a couple of years ago when that innocuous and most uncomical entertainment was brought forward by the original Society of American Singers as "The Mock Doctor," but the impression created by that was most transitory. To the majority of opera-goers "Sapho," "Philemon et Baucis" and "Le Reine de Saba" are obscure names, recalled chiefly as the sources of an "O ma lyre immortelle," "Au bruit des lourds marteaux," a grand march and "Lend me your aid"—a stock piece in the repertoire of oratorio tenors. Unquestionably much of the popular enthusiasm in this case must be construed as an endorsement of the generally excellent character of the performance, for, on the whole, the opera was effectively cast and conscientiously interpreted. Mme. Barrientos concerned herself with the title rôle, which is long and exacting. Messrs. Hackett, Whitehill, Rothier, Ananian and Mmes. Delaunoy and Sparkes backed her. Mr. Monteux conducted.



Act II.—"Ramon" (Mr. Rothier), the Father of "Mireille," Is Infuriated That "Vincent" (Mr. Hackett) Should Seek His Daughter's Hand

Photo by White

Now persons who sought enlightenment with respect to the dramatic business in the "only correct and authorized librettos" dispensed for a quarter in the lobby began to experience bewilderment shortly after the opera began, which thereafter increased in proportion to their familiarity with what they had read. Certain characters did not put in an appearance. Certain things that were to have happened did not and certain that were not to have did. In the last act even the localities began to change. The plot itself is too insubstantial for these unwelcome discrepancies greatly to matter. Yet thereby hangs a tale and thus it is:

Mistral's Story

About the time of the completion of "Faust" Gounod became acquainted with the "Mireio" of Frédéric Mistral, the Provençal poet. The book obsessed his imagination. Eventually the project of a "lyrical treatment"—an opera, in other words—shaped itself in his mind and early in 1863 he was in active correspondence with the poet. The details of a four-act stage work he had already sketched with the co-operation of the indispensable Michel Carré. Gounod found the original poem "adorable." "Many a time before this," he told Mistral, "the reading of it has inspired me with a desire to enter into communication with you and to tell you all the pleasure its perusal has afforded me." But the task of turning the whole thing into an opera had its prohibitive aspects. "It is unnecessary for me to explain to you," wrote the composer, "that in order to treat all the tempting and ravishing episodes to be found in 'Mireille' one would have to construct three or four operas. Dramatic exigency and the limitations of possible reproduction impose a harrowing task of elimination, and in what one retains one has to provide for variety of scene and effect—another and imperious law of the stage. The most scrupulous respect and the most conscientious fidelity have guided our labors. In our opera there is nothing that is not Mistral."

On his part Mistral had for his poem a kind of ecstatic adoration. He dedicated it to Lamartine. "It is my heart, my soul," he told the latter. "It is the flower of my years. It is a grape from

Gounod's opera, the score of which was dedicated to the King of Hanover, came to production at the Théâtre Lyrique in Paris on March 19, 1864. It contained spoken dialogue in verse. Public and critics received it mildly. The composer himself was carried away by no vain illusions. By the following win-



Photo by White

Act I.—Mme. Barrientos as "Mireille"

ter he had remodeled the work, reducing its five acts to three and substituting for Mistral's tragic ending an arbitrary happy one, wherein the irate father must needs soften and consent, the lowly suitor recover from his hurts, the villain unaccountably disappear. True, the un-

The Story of "Mireille"

"Mireille," daughter of the wealthy peasant "Ramon," loves "Vincent," a poor basket maker, son of "Ambroise." Her friends joke at her love but she is consoled by "Taven," popularly regarded as a witch. Meanwhile "Ourrias," a rich bull-fighter, asks "Ramon" for her hand. "Mireille" vows to love none but "Vincent." But in daring to oppose her father, who has decided to favor the suit of "Ourrias," she draws his curses on her head. "Ourrias" vows vengeance on the basket maker and, attacking him in a mountain defile, wounds him. He is cured by "Taven," a fact which the despondent "Mireille" doubts when told of it. She resolves on a pilgrimage to the Church of St. Mary, to intercede for "Vincent's" life. Before the church she finds him. But her sufferings have weakened her and a sun-stroke causes her to fall unconscious to the ground. But "Ramon," who has relented, appears to give her in marriage to "Vincent" and at the same moment a heavenly miracle restores her to health.

the plain of Crau, which with all its foliage a peasant offers you." Perhaps he entertained no such elaborate ambitions for it as Gounod purposed. Unlike Daudet, he sought to interpret Provence to itself rather than to the world. "Mireio" was a kind of pastoral epic in twelve cantos, with a narrative framework of the simplest—a slender thread upon which to hang a fabric of local color.

It told of a pretty peasant girl loved by a swain of the countryside and sought by a bull-tamer of surly disposition. The bull-tamer enjoys the paternal favor and by opposing the fatherly decree the maiden earns curses and expulsion, while her lover is almost done to death by his rival in a mountain defile. She undertakes a pilgrimage to the shrine of a peculiarly efficacious saint and dies of sunstroke. Her translation to heaven effects the necessary consolation. But the plot is secondary. Mistral designed the work primarily to illustrate what he considered the literary resources of the *langue d'oc* and to depict the customs of those speaking it. Hence he couched it in the Provençal dialect, to expound which the completest knowledge of the French of Paris would be found unavailing. Only Provence, only the villages about Arles were to enjoy it. But its vogue far outran the poet's intention. It was translated first into ordinary French, then into a number of other languages. But in its purposeful localism it never attained the universality earned by the writings of the author of the "Lettres de mon moulin" and "L'Arlésienne."

justly handled maiden succumbs to a sunstroke while engaged in a love duet, but a miracle engineered by an obliging saint restores her almost instantaneously. By such devices there went by the board Gounod's assurance to the poet that "there is nothing in all this which is not Mistral." But French composers have elastic consciences in contingencies of this nature. Think of "Mignon," with its alternative denouements and Hamlet, who becomes king of Denmark!

The second version of "Mireille" did not fare much better than the first. Miolan-Carvalho, who occupied herself with the title rôle, wanted a florid air, so Gounod gave her "Légère hirondelle." The critics varied in their pronouncements. Some of them found it too "Wagnerian." In 1864 Wagner was a fearful bugaboo to the critical brotherhood. They discerned his malignity in whatever did not penetrate at the first hearing. He was a convenient and all-inclusive formula to explain away difficulties. They even cursed Bizet's "Pêcheurs de Perles" with him, just as they subsequently did "Carmen." Naturally of Wagnerism "Mireille" is about as innocent as Scarlatti's "Alessandro nel India." Still Blaze de Bury discovered that in it Gounod had broken away from the Meyerbeerian tradition to ally himself with the theories of the composer of "Tristan." Scudo was merciless. D'Ortigue (whom Berlioz saddled with the job of writing about the famously infamous "Tannhäuser" production of 1861) resolved that Gounod in "Mireille," "a would-

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Photo by White

"Mireille" Act II.—A Public Place in the Town of Arles. To the Right the Ruins of the Roman Arena

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"montrer trop musicien," on account of certain modulations and an alternation of six-eight and nine-eight measures in one of the duets. But d'Ortigue—himself a Provençal—properly enough made note that the composer failed to give his music "le cachet méridionale" and an authentic Provençal physiognomy.

"Mireille" went to sleep after eleven performances until 1874 so far as Paris was concerned. London listened to it coldly and briefly the season of its birth and ten and twelve years later it reached respectively Petrograd and Brussels. Gounod had no great eagerness to try it out another time, but consented out of regard for the straits of Carré's heirs. This time it took place in five acts and at the Salle Favart. It went more favorably, but not as well as when, in 1889, the Opéra Comique espoused it and with very decided success. There was again prepared a different version, this one a kind of compromise between the first and second. It is the three-act scheme with the joyous termination that

the Metropolitan has now taken to its capacious bosom. The published libretto likewise closes with chorused rejoicings, but in sundry other respects comparisons lead one into perplexity. At all events, what the eye beholds is not unaltered Mistral.

Among the more lucid criticisms uttered against "Mireille" in its earliest days was its comparative unsuitability to the stage. This point seems not to have escaped Gounod himself. On the occasion of the 1874 revival he declared that "the alterations made in my composition—a work of which the libretto is far from strong—accord neither with my taste nor my fancy." And Pagnerre does effectual justice to the opera in contending that "whereas the score contains pages of considerable musical value, the work is unequal and does not lend itself to stage action of long duration. Also has the opera enjoyed more success in salons than in the theater."

Dramatic Shortcomings

The delinquencies of its dramatic business sap a good deal of the charm of "Mireille" during the final act. But Gounod is here likewise responsible. The lengthy closing scene, conceived musically in a much more turgid and presumptuous vein than the preceding, is leaden-footed and tiresome. Neither the tenor air nor the inflated duo for tenor and soprano are inherently interesting.

But the earlier acts, in the course of which Gounod kept himself scrupulously free from bombast, are in good measure ingratiating and most winsome. Even these pages never attain a high plane of originality, and at its most attractive the music generally does precisely what one expects it to do. But the best melodies show a transparent delicacy, a grace and an enticing prettiness and are fresh and fragrant in a way that many of the sentimentalities and sweetnesss of "Faust" and "Romeo" are not. For the coloratura episodes one does not care. They have the commonplaceness of their kind and the tawdriness. The "Légère hirondelle"—a *valse brillante* of the sort to which operatic peasants used to be as addicted as ladies of gentler breeding—is of a piece with the waltz in "Romeo et Juliette." Most of the *bravura* business of the second act is shallow show. *Mireille's* prolonged florid monologue before the arena of Arles is a sorry bore. On the other hand, the "Chanson du Magali" has an intriguing grace. It used to be considered in relation to "Mireille" what the "Soldiers' Chorus" was to "Faust." But of a totally different character, it is of infinitely greater musical worth than that accursed ensemble.

Little Local Color

Gounod composed much of "Mireille" in the very surroundings of its enact-

ment. Yet he made but the barest effort to give tonal investiture to the color and the essential spirit of the localities for which he professed in ardent letters to Mistral such unsurpassable affection. In its pastoral traits there is nothing peculiarly indigenous to the region of Arles and Nîmes. D'Ortigue was right in his strictures. As music of the soil the whole score will not stand momentarily beside one single glowing, vibrant page of what Bizet wrote to adorn Daudet's "Arlésienne." The spirited farandole owes its very faint prefigurement of the matchless, flashing one of Bizet's solely to the fundamental resemblances of rhythm. The reservoir of superb and available folk-tunes (think of the prelude to "L'Arlésienne"! he left untapped, save in the single instance of the religious march in the last act—the only interesting number in a scene where Meyerbeerisms and recollections of the worst "Faust" manner mark a deplorable lapse from the fresh aroma of the earlier parts. The "Magali" duo is pure Avenue de l'Opéra, though designed as Provençal. It was composed even before Gounod went to the Midi. If there seem to be presages and adumbrations of "Carmen" in the second act—the red-girdled toreadors, the throng circulating before the arena of Arles, the appearance of the bull-fighter, *Ourrias*, like a

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Photo by White

Stage Setting of "Mireille," Act III, Scene 1.—The Val d'Enfer, a Rocky Defile in Which "Ourrias" Tries to Kill His Rival "Vincent"



Photo by White

Stage Setting of "Mireille," Act III, Scene 2.—The Plain of Crau

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minor *Escamillo*—they are scenic rather than musical.

Some Charming Spots

The charms of "Mireille" must be sought in at least a dozen numbers. To the overture some reference has already been made. The best thing in it is the pastoral melody of popular cut that looks backward to the women's chorus in the first scene of "Faust" and forward to one of the airiest of Edward German's "Henry VIII" dances. It does not enter into the opera proper, at least as given at the Metropolitan. The opening choruses of mulberry gathering girls might have originated in a Gilbert and Sullivan operetta. So, too, might *Taven's* fetching rhythmic couplets, "*Voici la saison, mignonne*," in the second act—an enchanting little number. The first love duo of *Mireille* and *Vincent* caresses the ear most gently. In the entrance song of *Ourrias* the *Mephistopheles* of "Le Veau d'Or" and the serenade is not far distant, though greatly mollified by the rusticity of environing circumstances. The furious altercation of the two fathers and the second finale, the shepherd's song, with a background of oboes, which Massenet consulted before writing "*Le Jongleur*," the music of *Mireille* in the desert of Crau and some parts of the Val d'Enfer scene form an aggregate of simple pleasures that ought to help "Mireille" to a Metropolitan sojourn more lasting than other works of its nature have enjoyed there. To be sure, it is not better than—or as good as—a thing like the "Bartered Bride," but that should never have been retired. The orchestral score contains dainty fancies and to these Mr. Montoux rendered their due justice.

Victor Maurel's Setting

If not the most striking scenic outfit exhibited at the Metropolitan in these days of audacious splendence, the mounting of "Mireille" bears at least the unassailable stamp of topographical veracity. For it was made after designs of no less a personage than Victor Maurel, who knows how to wield the painter's brush, and comes from Provence to boot. It is to be assumed, therefore, that not one detail is open to question. In the scenes of the second and third acts Mr. Maurel has achieved his best results. In the former you see a public square of Arles with the yellow ruins of the Roman arena, the stucco houses of various sizes and shapes with red-tiled roofs and unsightly chimneys and at the rear the hilly streets. And who shall doubt that Mr. Maurel has local warrant for his picturesque "*Auberge des Saucisses*," or "Sausage Inn," across the front of which is blazoned the information, equivocal, perhaps, and inviting, that "*la cochonnerie se fait au fond de la cour*"? In the first scene of the third act there stretches into the vasty distance the desert of Crau, like an illimitable Texas plain. The ensuing picture discloses the gaunt, rock-bound defile of the Val d'Enfer like a Doré vision of one of the earlier circles of Dante's Hell. The church of the final scene resembles an armory more closely than a religious edifice, but Mr. Maurel must know whereof he paints. Besides, the far-off perspective is singularly striking. Unfortunately, Mr. Maurel's supervision did not extend to the costumes, some of which scarcely coincide with the nature of the scenic environment.

The Artists' Accomplishments

In the main the representation is exceedingly creditable. The standard of French enunciation is not what it should be, either in clarity or in felicity of accent, but such a condition is useful as a proof that English is not the only maltreated tongue.

Mme. Barrientos has in *Mireille* a part that gives her an abundance to sing and that she sings with exceptional brilliancy and beauty, even if with more than her wont of facial calisthenics. But the waltz song and the florid numbers of the second act she delivered with extreme scintillance. There was no less reason for gratification over her purely lyrical passages. The audience took on at length over her florid displays. She acted the part with simplicity and naturalness, which is about all it calls for. *Mireille* must be set down as one of Mme. Barrientos's major accomplishments. Mr. Hackett, save in such moments when the music imposed upon his

light, whitish voice a weight it cannot altogether bear without detriment to its quality (the big aria of the third act—a lesser "Salut demeure"—is one of these) disposed of his duties as the lover, *Vincent*, with fair success and garnered unto himself some of the loudest applause of the night. Would that his use of the nasal resonance were more skilful. Mr. Whitehill represented the bull-tamer, *Ourrias*, in a style splendidly forceful and distinguished and delivered his fine entrance song with sonority and the manly ring. The contrasted fathers, *Maitre Ramon* and *Maitre Ambroise*, Mr. Rother and Mr. Ananian embodied with a respective irascibility and restraint most admirable in every particular. And their French utterance was by far the most clearly projected. Kathleen Howard's portraiture of the village witch, *Taven*, left little to be desired; Lenora Sparkes treated the few measures of *Clémence* becomingly, while Raymond Delaunoy sang the lovely air of the *Shepherd* with exceptional charm and taste. She might consider, however, that even in Provence the majority of shepherd lads do not walk the fields with their hands on their hips.

Contrast to the placid manners of the bucolic opera was provided by Stravinsky's delightfully peppery "Petrouchka," which followed "Mireille," that the evening's pleasures might be prolonged to a point consonant with the price of a ticket.

HERBERT F. PEYSER.

Opinions of the New York Critics

The opera does not pander to the taste for hot blood which afflicts this latter day, but it has many beauties and we wish it might live for a while at least as a corrective and sedative. We have great need of such artistic medicaments.—*The Tribune*.

"Mireille" is charming.—*The Times*.

No exciting moment will shock the sensitive nature. No contorted modernistic themes break across the sunlit sweetness of the score.—*The Sun*.

As a whole, nevertheless, it is a little masterpiece, full of the delicious melody for which the public is so hungry in these days of operatic aridity.—*Evening Post*.

Caruso in "Bohème"

Caruso celebrated his forty-sixth birthday on Thursday night by appearing in "La Bohème," as *Rudolfo*. He sang with considerable restraint, but Caruso is Caruso, even when he nods. Mme. Alda made her farewell appearance for the season as *Mimi* and shared honors with Caruso. Lenora Sparkes, Montesanto, D'Angelo and de Segurrola also scored. Papi conducted.

"L'Elisir" Again

"L'Elisir d'Amore" was given again on Monday night, with Caruso in his familiar rôle. The tenor was rapturously applauded, as always. Mme. Barrientos, the vivacious *Adina*, earned a great share of the applause. The Spanish diva was in excellent voice. Didur and Malatesta likewise won approval. Papi conducted.

The Puccini Trilogy

The Puccini triplets, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," had another hearing on Wednesday night. The usual interpreters, including Muzio, Farrar, Easton, de Luca, Montesanto and Crimi, were in their usual rôles and were liberally applauded.

"Fiammette" at Matinée

Leroux's "Reine Fiammette" was given again at the Saturday matinée. Farrar won the approval of the large audience with her portrayal of the title rôle, while Perini, Ellis, Lazaro, Rother and Didur likewise secured popular recognition for their skillful support. Montoux conducted.

Throng Hears "Trovatore"

"Trovatore" attracted a large throng on Saturday night. Verdi's antiquity was interpreted in unusually spirited style by Claudia Muzio, Matzenauer, Crimi and Montesanto. Papi conducted.

German Singers Give Concert in New York

Johannes Lembach, Hermann Weil, Otto Goritz and Carl Braun, all formerly members of the Metropolitan Opera Company, gave a concert on the afternoon of March 2, as the Madrigal Quartet, at the Yorkville Casino, before a capacity audience. The program included solo as well as concerted pieces, and many numbers in English. Artur Arndt, husband of Margarete Ober, was at the piano.

GATTI TO PRODUCE NEW NATIVE WORKS NEXT WEEK

Novelties by Breil and Hugo Will Be Given on Triple Bill with "Shanewis"

General Manager Gatti-Casazza of the Metropolitan announces the première on Wednesday evening, March 12, of the two new American one act operas which he promised to produce this season, the last of the series of novelties and revivals scheduled in his preliminary prospectus. With them he will give Charles W. Cadman's "Shanewis," produced at the Metropolitan Opera House last year. His idea is to present in one evening an American "trilogy" corresponding with the Puccini triple bill. First will come "The Legend," a tragic episode of Russian border life, book by James Byrne and the music by Joseph Breil, a Pittsburgh musician whose reputation hitherto is based on his popular songs and motion picture musical accompaniments. Next will come "The Temple Dancer," libretto by Jutta Bell-Ranske, an evocation of a picturesque incident in Hindoo life, the music by J. Adam Hugo, a piano teacher of Bridgeport, Conn. "Shanewis" will conclude the evening. The scenery for "The Legend" has been designed by Norman Bell Geddes and that of "The Temple Dancer" by James Fox. The Hindoo dance in the Hugo opera has been arranged by Rosina Galli. The stage direction is in charge of Richard Ordynski and the training of the chorus by Giulio Setti and Maestro Roberto Moranzoni, who is rehearsing both operas, will direct the performance. The cast of the new operas will be as follows:

"The Legend"—*Carmelita*, Rose Ponselle; *Maria*, Kathleen Howard; *Stephen*, Paul Althouse; *Lorenzo*, Louis d'Angelo.

"The Temple Dancer"—*Yoga*, Carl Schlegel; *The Temple Dancer*, Florence Easton; *The Temple Guard*, Morgan Kingston.

"Shanewis" will be sung by the same cast as last year, with Sophie Braslau in the title rôle. Moranzoni will conduct.

SAENGER PRESENTS ARTISTS

Interesting Programs Presented at Two Social Concerts

Oscar Saenger gave two musicale-teas at his studio, which were occasions of note, musically and socially. At the first, given in January, the artists, presenting a program interesting in every way, were Fely Clement, mezzo-soprano of the La Scala Opera Company; Melvena Passmore, coloratura soprano; Pierre Remington, basso-cantante; Ruth Bender, child soprano; Ferdinand Himmelreich, pianist and composer. Helen Chase Bulgin acted as accompanist. Myrtle Haughey and Thelma Larson acted as hostesses at the tea table.

The second concert, given in February, was presented by Vera Curtis, soprano of the Metropolitan Opera Company; Thelma Larson, soprano; May Jennings, mezzo-soprano; Richards Hale, baritone with the Yvette Guilbert Company at the Neighborhood Playhouse. Willis Alling acted as accompanist and the hostesses on this occasion were Fely Clement and Melvena Passmore.

"BOHEMIAN GIRL" IN NEW YORK REVIVAL

At the Park Theater last Monday night the Society of American Singers added the "Bohemian Girl" to its variegated accomplishments. A large audience applauded it frantically and easily exacted double and triple encores of the three tunes that may be said to form the sum and substance of Balfe's opera—"I Dreamt I Dwelt in Marble Halls," "The Heart Bowed Down" and "Then You'll Remember Me." These tunes are, at any rate, as good as "The Old Oaken Bucket" and kindred inspirations, and, as many folks were brought up on them, "The Bohemian Girl" always "goes" after a fashion. It need not even be well given—in fact, the more it is burlesqued the more appreciation it seems to obtain. One has trouble to imagine it ever could have been taken in any but a frivolous spirit. That good old soul, the poet Bunn, who committed the book, was really a born parodist, whether he realized it or not.

That Monday's revival was a crude, ill-rehearsed affair appeared to trouble nobody. Folks who had come to

GALLI-CURCI AT BEST IN BILTMORE MUSICALS

Diva Greeted with Much Enthusiasm by Large Audience—Marie Kryl and Wilkinson Assist

Enthusiasm of an order unusual for the Biltmore Morning Musicales greeted Amelita Galli-Curci at her appearance on Feb. 28 before the largest audience of the season. In three groups, the diva had an occasion to show manifold sides of her art, and perhaps she has never shown them to better advantage. The audience was apparently most pleased by the vocal embellishments which she lent to the florid passages of Benedict's "La Capinera" and the "Mad Scene" from "Lucia," accompanied by flute, and even the delights of coloratura-sopranos. Her best work, however, was done in a group consisting of Massenet's "Crépuscule," now become so popular; Fourdrain's "Papillon," Grieg's "Un Cygne" and Delibes's "Bolero," in which she had an opportunity of showing some beautiful lyric qualities. To these groups were demanded innumerable encores, Mme. Galli-Curci finally ending the requests by a self-accompanied interpretation of "Home, Sweet Home."

Much applause also followed the offerings of Marie Kryl, a young pianist who surprised by an unusual exhibition of technical ability and interpretive finesse. Her numbers included a Chopin group, including "Fantaisie Impromptu," Etude F. Major, and Polonaise. A second group presented the Paganini-Liszt "Caprice No. 2" and "La Campanella." Many encores were demanded. Winston Wilkinson, violinist, was the third artist, giving as his numbers Kreisler's Caprice Viennois, Burleigh's Moto Perpetuo, Chopin's Mazurka in A Minor and Bazzini's "Ronde des Lutins." F. G.

Amparito Farrar and Jacobsen in Joint Recital in Roanoke

ROANOKE, VA., Feb. 28.—By far the most enjoyable concert of the season was heard on Wednesday night, when Amparito Farrar, soprano, and Sascha Jacobsen, violinist, appeared in a joint recital at the Academy of Music. Both artists were enthusiastically received by an appreciative audience. In addition to possessing a beautiful voice, Miss Farrar captivated the audience with her charming personality. Jacobsen played with brilliancy and displayed wonderful execution. He was probably at his best in the B Minor Concert of Saint-Saëns. Both artists were recalled again and again and responded liberally. Reuben Kosakoff, the accompanist, also deserves a great deal of praise. G. H. B.

Edith Kingman's Plans for Next Season

Because of a fractured knee sustained while in Boston early last summer and the prolonged treatment necessarily required, Edith Kingman, the New York lyric soprano, has been obliged thus far to cancel many important engagements which were listed for her during the current season. She expects, however, to give her New York recital, which was to have occurred this month, early next season. Miss Kingman is also scheduled to appear in various concerts and recitals next season in Boston, Philadelphia, Baltimore, Washington and several Western cities.

sample the entertainment of their grand sires and others who merely wished to revive memories seemed alike delighted. Some of the singing was passable, notably that of Blanche Duffield, the *Artine* and Craig Campbell, the *Thaddeus*, though the tenor was occasionally disturbed by hoarseness. Mr. Waterous, as the *Count*, told of his bowed-down heart in effective style. Bertram Peacock extracted the guileless humors of the gypsy *Devilshot* and John Phillips those of *Florestine*. John McGhie was the conductor.

Meanwhile, what of those Gilbert and Sullivan revivals which the society backs us expect? Better twenty minutes of "Patience" than a cycle of "Bohemian Girls." H. F. P.

Débuts of the Week in New York

Dorothy Jardon, American Soprano, at Lexington Opera House. Page 29.

Cantor Kanewsky, Tenor, at Carnegie Hall. Page 49.

LAUNCH PLAN FOR MINISTRY OF FINE ARTS IN CABINET

[Continued from page 1]

it like a serum. Then there were people who have plans for a national opera, which is good in its way; others who plan for a national conservatory—also good, but which he considered premature.

Then said Mr. Freund:

"Through all my experiences for nearly half a century—and these include the growth and development of our musical industries—I have been gradually forced to certain conclusions. The first, that we must begin at the beginning, and that means a process of education. We must democratize music, we must demonstrate to the man in the street, the mother in the home, the clerk in the store, the educator, what music means in our human life. We must demonstrate not only its power, but our daily need of it to sustain, console, humanize, indeed, civilize us. We must show that music is a great force not only for the educated few, or for recreation, or for church service, but for all, for music begins where words end, whispers to us of immortality. It did not start as an art. It came out of the mass soul. For that reason we must get music into the public school system, not as a beggar or suppliant, but as having a place there by right divine. And we must encourage home talent, as they do abroad.

Need for a Ministry of Fine Arts

"And it is especially important, now that we are about to become a prohibition country, which would deprive the working class of much of what it considered its privilege, as well as enjoyment, to do something to bring music to the masses of the people. However, the time has come, the hour has struck for the recognition of the value to the nation of the work of the musician, painter, sculptor, architect, and that means the establishment of a Ministry of Fine Arts, with a distinguished place in the national government. They have such a ministry in all foreign countries. "One of the reasons that Europe used to sneer at us was that with all our boasted supremacy, in a material sense, with all our inventive power, with all our wonderful industrial development, we gave no recognition to the higher things of life, and while all other countries had a Ministry of Fine Arts, we had none. When we had such a ministry, a national opera, a national conservatory of music, the standardization of teaching would all flow out as the details of the greater scheme. It would also mean not only recognition for the American composer, dramatist and painter, but practical help. "Now," continued Mr. Freund, "how are we going to get a Ministry of Fine Arts into the national government, if you believe that such is desirable and that the time has come for its institution? Eloquent pleas as to the value of culture will have no influence on the legislators, many of whom are so moral that their conscience bids them vote for bone dry prohibition, but against the abolition of child labor in the South.

Five Millions of Non-Voters

"My friends," said Mr. Freund, "there are now over five million people engaged, for a livelihood, in music, the musical industries, concerned with the drama, theaters. There are the writers, the literary people. There is the great newspaper world. There are the painters, the sculptors, the architects, the decorators, the engravers, all those engaged in art in industry—a great and noble and, indeed, a very multitude of brainy, resourceful and chiefly well-to-do people. They represent the intellectual and idealistic forces in life. But they do not register and they do not vote, and so the politician and even the statesman has no use for them.

"Because they have never exerted their power, politically or socially, they are regarded merely as entertainers, often as parasites. What we have to do, therefore, is to make this great army realize its power, realize that its vote is a duty as well as a privilege and a right. They must find out just where the candidate for office—local, State, national—stands on this great question and then, when they do, when they assert themselves, they will have the politicians at their feet, for they will be able to decide elections. They will hold the balance of power, especially now that women have the vote."

Mr. Freund said he desired to urge approval of the movement to erect a

musical auditorium as a memorial to the heroes of the present war. He advised that this be made a practical structure, with large and small concert halls, a ballroom, and rooms for other purposes. Such an auditorium should be made a social as well as musical center, a meeting ground for happiness, for artistic development. Then it would be a fitting tribute to the boys who gave their lives for the great cause.

Mr. Freund closed with an eloquent peroration, in which he showed the value of the spiritual—in fact, they had been the means of producing the material force which first enabled Belgium, later France and England, to withstand the onslaughts of the Huns and finally had enabled us to come into the fight with the effective power to finish it.

A Ministry of Fine Arts would recognize the force, the spiritual influences, that music, the drama, sculpture, architecture, literature, could exert, and so the time was not far distant when this country would lead in music, the drama, in the arts, just as it to-day led in industry, commerce and invention and material prosperity and, above all, led in an enthusiastic desire to bring peace to the world and a better understanding between nations, that had hitherto been taught that it was their duty to destroy one another.

H. K. Bush-Brown Endorses Plea

Mr. Freund's inspiring address was responded to in the name of the Arts Club by its president, H. K. Bush-Brown, a noted artist, who endorsed the speaker's sentiments and declared that the Arts Club of Washington was absolutely behind Mr. Freund in the movement in which he was interested and would do all in its power to further the great cause for which he was working.

"We have broken away," said Mr. Bush-Brown, "from the gods of the past, from Mars and Thor. We are beginning not only to appreciate but to endeavor to further the spiritual in man. We have just listened to a very eloquent plea for a Department of Fine Arts, and it is our duty to do everything to further that noble project. Let us not forget that everyone has not only the right to life, but to the pursuit of happiness. There never was such an opportunity as the present. Among the American people there is a latent artistic spirit, which has only to be touched to make itself manifest. There is nothing that can develop the human soul more than music. Who does not know the inspiration of song? Mr. Freund can be assured that the club is a unit in this matter.

"It is my judgment," continued Mr. Bush-Brown, "that a committee be appointed to make known to the legislators our demand for a Ministry of Fine Arts."

Mr. Bush-Brown then related his experiences when a student in Paris many years ago and of the free instruction in art that could be obtained there, how it drew large numbers of students from all parts of the world, who naturally expended considerable sums. It was well known that the encouragement given to music and the arts in the cities of Europe drew vast numbers of students from this country. He knew that their expenditures for tuition and living amounted to many millions every year.

Ministry of Fine Arts as a Business Proposition

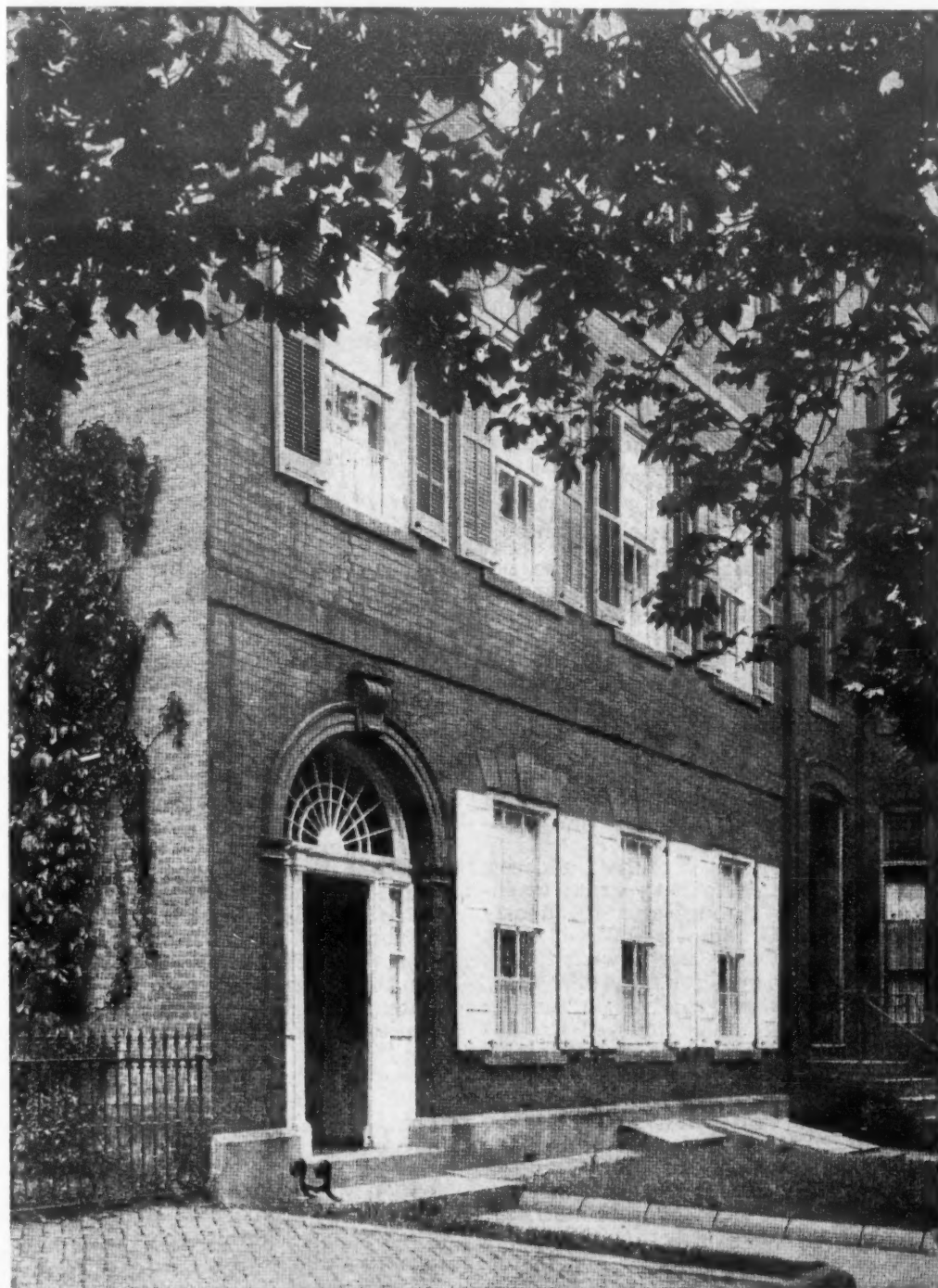
Why should this country not fall in line, indeed, emulate the example of the Old World and recognize music and the arts not alone as a cultural proposition, but as a business proposition? We should go to the legislators and show that this is a business proposition, to establish a Ministry of Fine Arts, and that it positively paid that we should be the spiritual leaders of the world. It was worth while to spend money on the human soul!

Fine Arts Club Pledges Its Support

Lieutenant Tittmann then offered a resolution pledging the club to support the movement and calling upon the president of the club to appoint a committee to bring the matter to the attention of Congress. The motion was seconded by George J. Zolnay, the noted sculptor. Lieutenant Tittmann expressed his satisfaction at Mr. Freund's address and asked the club to rise as an expression of their appreciation.

Before the address of the evening music was artistically vitalized by Mary Helen Howe, coloratura soprano, who gave a group of French and Italian songs. She was accompanied by Mrs. Felix Garziglia.

Later in the evening the spirit of song in camp and community was brought to the gathering by Gilbert Wilson, the noted leader of song at Camp Quantico, Va.



The Arts Club, in Washington, D. C., in Which the Movement to Establish a Ministry of Fine Arts in the National Government Was Launched

It was the general impression among the members of the club that a very decisive step had been taken toward the inauguration of a movement for the establishment of a Ministry of Fine Arts, and that as a knowledge of the movement and what it involved would become more generally known, as the propaganda for it would be carried on, it would finally reach a point where it would receive the earnest and respectful

consideration of prominent statesmen and legislators, who would realize that this is not a purely academic question, which should yield, for the time being anyway, to what might be considered more important issues, but that it was a practical issue, for as the president of the club, Mr. Bush-Brown, so eloquently put it, "it is worth while to spend money on the human soul."

WILLARD HOWE.

Philadelphia Music Forum Applauds Plea for Foundation of a Ministry of Fine Arts

PHILADELPHIA, PA., Feb. 24.—Speaking on "the democratizing of music," John C. Freund, editor of *MUSICAL AMERICA* and president of the Musical Alliance, addressed the Music Forum at the Academy of Fine Arts yesterday afternoon. He had a large, attentive and enthusiastic audience. As the *Ledger* of this morning said, "The representative number of Philadelphia's musicians and music teachers which had gathered applauded the speaker's plea for a greater appreciation of America's musicians and her musical institutions, which he declared now on a par, if not often superior, to the European schools of music."

In the course of his address Mr. Freund reviewed the wonderful growth of musical knowledge, culture, and also of the musical industries in this country during the last few decades. The phenomenal growth of the industries, which to-day lead in quality as well as in quantity, he insisted proved the fact that we were, per cent of population compared with other nations, essentially a musical people. Otherwise these industries could not have attained the supremacy they now held.

Mr. Freund declared that it was a fallacy for our musical students to imagine that they must attend European music schools in order to secure a mu-

sical education. The United States were spending to-day hundreds of millions of dollars for music in all its forms and on the musical industries, which they certainly would not do had we not reached a degree of musical appreciation where we could compare most favorably with other countries.

Mr. Freund urged upon those present particularly the need of supporting local talent whenever it had merit. A community was not musical, he insisted, which had its music made for it by others, whether they came from abroad or from other home towns. He spoke in high terms of the Philadelphia Symphony Orchestra; also referred to the proclamation which Governor Brumbaugh had issued, at his instance, regarding the value of marching, singing clubs, a movement which has spread through the country. He also called attention to the fact that the Declaration of the Musical Independence of the United States, as well as the discovery of the tremendous sums this country spends on music, had first been brought forward in Philadelphia.

He emphasized the need, especially at the present time, with the labor unrest, of democratizing music, of bringing music home to the masses of the people, not merely for their entertainment, but for the maintenance of their morale. More free music was needed and, above all, it was needed in the public school system. We never could

[Continued on page 6]

Philadelphia Music Forum Applauds Plea for Foundation of a Ministry of Fine Arts

[Continued from page 5]

be a musical nation until we recognized that music was a vital factor in our lives.

He urged upon those present to favor the movement for the establishment of a Ministry of Fine Arts in the government; also urged that any memorial which is put up to the soldier dead should be a living memorial, a social as well as a musical center.

Need of Music in Industrial Plants

He stated that it would soon be imperative, with the growing monotony of labor-saving machines, to bring music into the industrial plants, not only arrange concerts and entertainments for the workers as a means of recreation after the day's work was done. He praised the Settlement Music School, instituted by Mrs. Bok, the wife of the editor of the *Ladies' Home Journal*, which he had visited at the instance of Mr. Grolle, who presided at the meeting of the Forum.

At the close of Mr. Freund's address, which was listened to with great attention all the way through and frequently applauded, Mr. Grolle asked any of those present whether they might wish to ask the speaker any questions.

Warren Shaw, a local music teacher of eminence, rose and expressed the appreciation of all present, of Mr. Freund's interest in coming over from New York to address the Forum and also expressed his conviction that they would all be absolutely at his back in promoting the great cause to which he is now devoting his energies. He agreed with Mr. Freund as to the need of a Ministry of Fine Arts. He agreed with him also with regard to beginning at the begin-

ning, namely, with the introduction of music as an accepted and important element in the public school system. He asked the speaker whether he would be so good as to indicate the practical means by which musicians and all others interested in art, in Philadelphia as well as in other cities, could get to work to further the movement which was in progress.

Mr. Freund then stated his conviction that inasmuch as there were several millions of people engaged as a living in music, in the theatrical world, as actors, sculptors, writers, who up to this time had taken little or no interest in politics, indeed, rarely registered or voted, it was up to them to express themselves as a political force, then they would be listened to by the educators, also by the legislators. At present legislators did not consider music or musicians seriously.

Others arose in the audience and asked questions relating to the issue. One lady asked what Mr. Freund's ideas were on the question of the standardization of music. Mr. Freund told of what had been accomplished in this direction, particularly by the State music teachers' associations, which had held examinations and issued diplomas; also how efforts had been made to introduce bills into the legislatures in a number of States, notably New York, Illinois, California, in order to do something to check the growing evil of incompetent teachers, especially among the vocal ones.

All the morning daily papers noticed Mr. Freund's coming and his address before the Forum. Before making his address Mr. Freund, in company with the distinguished musician, Stanley Muschamp, spent some time visiting the fine Spring Exhibition of Paintings in the art galleries.

Kathleen Hungerford, soprano, were the assisting artists. The former scored a personal triumph and revealed a splendid technique and a fine understanding of tone values. Miss Hungerford's offerings were well received, particularly A. Walter Kramer's "Last Hour." Lorette Labelle was an able accompanist.

Last Thursday's Morning Music Club concert, arranged by Mrs. Uniacke, was one of the most enjoyable of the season. Mrs. T. B. Richardson, pianist; Mrs. Rupert Howard, contralto; Mme. Antonio Tremblay, mezzo-soprano, and Lieut. Walter Thompson, baritone, were heard on that occasion. Mrs. F. M. S. Jenkins was, as always, a helpful accompanist.

Optimists Present Compositions of American Musicians

At Chalif's Auditorium, on the afternoon of March 2, the American Music Optimists gave a varied program of choruses and solos. Etta Hamilton Morris conducted the Women's Chorus in compositions by R. Huntington Woodman, H. T. Burleigh, Nevin, Rogers and Florence Parr Gere, with incidental solo

sung by Daisy Krey and with Alice McNeil at the piano. Harold Morris played his own Piano Sonata in B Flat Minor. Edwin Grasse presented some of his own compositions for violin, with Max Lieblich at the piano, and Claudine Leeve, mezzo-soprano, sang Chadwick's "The Dance" and John Alden Carpenter's "Don't Care" and "May the Maiden."

BOSTON HEARS MISS CURTIS

Metropolitan Soprano Appears in Boston Festival Concert

Following her successful first appearance of the season at the Metropolitan, singing the *Priestess* in "Aida" on Lincoln's Birthday, Vera Curtis, won new



Photo by Society Studios, Atlantic City, N. J.
Vera Curtis, Soprano of the Metropolitan Opera Company.

laurels as soloist on the evening of Feb. 21 in Boston. On this occasion she was heard at the opening concert of the International Music Festival at Mechanics' Hall, where her singing of the aria, "Un bel di," from Puccini's "Madama Butterfly," with Wallace Goodrich conducting, and a group of songs was applauded heartily. Miss Curtis was heard again in "Aida" the following evening, Feb. 22, at the Metropolitan.

Brooklyn Hears "Boris"

Moussorgsky's "Boris Godunoff," given as the eighth opera of the Brooklyn season at the Academy of Music on the evening of Feb. 25, was well attended, although there was not the crowded house that several of the other performances had attracted. Didur's memorable characterization of the *Czar* and Margaret Matzenauer's and Paul Althouse's rare and beautiful singing in the last act helped distinguish the occasion. Mme. Matzenauer's gorgeous voice grows richer and clearer, if possible, with time. She appeared as *Marina*, and Althouse, in "fine voice," was the *Dimitri*. Didur's portrayal of the tragic title rôle was forceful and realistic, rising to great dramatic heights during his big scene. He was many times recalled and long applauded.

Creators Forces Give Memphis Four Opera Performances

MEMPHIS, TENN., Feb. 21.—Memphis has been fortunate indeed this week in having the Creators Grand Opera Company for four performances. Thursday night "Rigoletto" was given; Friday, "Aida"; Saturday matinee, "Lucia," and Saturday night, "Cavalleria Rusticana" and "Pagliacci." Every offering was delightful, especially the performance of "Aida." The audiences filled the house and for the first time in several years the "S. R. O." sign was hung out here for grand opera.

Stokowski's Forces Triumph in Oberlin

OBERLIN, O., Feb. 25.—Again the Philadelphia Orchestra has scored a triumph in Oberlin. Each time that Stokowski visits this old college town, so long noted for its music, it seems as though he was greeted with more and more enthusiasm. A well-arranged program, including compositions of modern French composers, Chabrier, Saint-Saëns and Debussy and the Beethoven Fifth Symphony, with which the program closed. The Saint-Saëns tone poem, "Le Rouet d'Omphale," was a masterpiece of delicacy and exquisite rhythm. The audience was delighted also with the two Nocturnes of Debussy.

SAN ANTONIO BOWS TO JASCHA HEIFETZ

Violinist Fulfills City's Highest Hopes — Symphony's Testimonial Program

SAN ANTONIO, TEX., Feb. 26.—Jascha Heifetz, the young violinist, was heard in recital Feb. 24. He more than fulfilled all expectations, displaying superlative art in his playing.

After his formal bow to the immense audience, which greeted him with long applause, he seemingly forgot them and lost himself in Handel's Sonata No. 4 in D Major. This he played in true classic style, and in everything which followed the composer and his time was significant, and the soul of Heifetz came out through his marvelous tone. After the Concerto by Wieniawski, which was played superbly, the favorite numbers were the "Chorus of the Dervishes," Beethoven-Auer, and "On Wings of Love," Mendelssohn.

After many recalls succeeding each appearance he favored the audience with two encores. He was ably supported by his accompanist, André Benoist, and as fine an ensemble and blending of tone is rarely heard.

The Symphony Orchestra, Julian Blitz conductor, gave a testimonial program to the Knights of Columbus in appreciation for allowing Mr. Blitz (who was then secretary at Kelly Field) leave of absence for rehearsals and concerts during the season. This was given at the Main Avenue High School Auditorium to a fairly large and highly appreciative audience.

The program featured Mr. and Mrs. Eulalio Sanchez, both in composition and as soloist. The first number was "Knights of Columbus March," written by Eulalio Sanchez and dedicated to Mr. Blitz; it was conducted by the composer. It was so well received that it was repeated.

Agnes Schott Sanchez, a pupil of Clara D. Madison, was the soloist. She played the Mendelssohn "Capriccio Brillante" in a most admirable manner, displaying fine technique and a beautiful singing tone. She responded to the applause with the Sibelius "Valse Triste."

A unique number was the Concerto for flute by Iuantz, played by Eulalio Sanchez. At a flautist Mr. Sanchez showed pure and musical tone, and he possessed a technique which makes smooth the most difficult passages. He gave as an encore excerpts from "Traviata," with Mrs. Sanchez at the piano. Rossini's "William Tell" and numbers from "Madama Butterfly," Puccini, were other numbers given by the orchestra. The program closed with a new march, "Armistice," written by John M. Steinfeldt.

C. D. M.

The National Opera Club of America repeated its performance of "The Doctor of Alcantara," by Julius Eichberg, conducted by Carl Figue, head of the Figue Institute of Brooklyn, on Tuesday evening, Feb. 18, at the Waldorf-Astoria. Katherine Noack Figue gave the same spirited interpretation of the rôle of Inez.

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Dear MUSICAL AMERICA:

When at the beginning of the season of 1916 Daniel Mayer, the well-known concert manager, who had for years made his headquarters in London, where he was particularly successful, but had been landed by the war on our hospitable shores, declared to me that he was about to bring out a genius, a young Russian pianist by the name of Mischa Levitzki, I was somewhat skeptical. Managers are prone to extravagance, particularly when they are about to launch a newcomer. This was, you know, very cleverly alluded to by Krehbiel in the *Tribune*, some time ago, when he referred to the extravagant pronunciation made for Arthur Rubinstein, another Russian pianist, on his first appearance, when it was said that he was such a genius that he composed a sonata almost before he got rid of the milk bottle.

When Mayer insisted that it would pay me to hear Levitzki, I went. He made his debut, if I remember rightly, with the Philharmonic. I immediately realized that here was a genuine talent, already possessed of considerable technique. His limitations appeared to be natural to one of his youth, for he was then, I think, not over seventeen. He seemed to possess a fine musicianly understanding, a quick mind, but to be lacking somewhat in that sense of poetic interpretation which means so much these days, and also not to have acquired the knowledge of life which aids an artist in reaching those depths which after all must be reached before one can move others.

On the whole, however, I considered that Manager Mayer was surely justified in his estimation of the exceptional gifts of this young man and that under proper management he had a fine career before him; indeed, that he would, as they say, go far. From time to time I have heard that young Mr. Levitzki was gaining in popular favor, was becoming one of the recognized musical attractions in this country, who could command a good price for his work and had won notable favor with most of the leading musical critics. The only disturbing thought as to his future came to me from the impression he gave at his debut in 1916 that he had already a very high idea of his musical ability. His attitude was so self-conscious as to suggest that he had arrived and knew it, and that that was all there was to it.

Last Sunday, at Manager Mayer's request, I heard him again, and am very glad to be able to say that his whole attitude had changed. The almost supercilious air of superiority had given way to a quiet, modest, reserved manner, which to me is one of the greatest charms of Josef Hofmann. Great genius as he undoubtedly is, Hofmann goes to his piano and does his work with all the simplicity and modesty of demeanor which always characterize the really great, for the really great do not need to pose, to be affected, or to put on airs, as they call it. They let their work stand by itself and speak for itself.

Levitzki's playing to-day is distinguished by great clearness, by cleanness and musical appreciation in his phrasing, and by a tone which charms by the beautiful singing quality which he gets out of his piano. All of which is supported by the surety of his technique, which is not paraded, as with some pianists, as the all in all.

I liked his playing of the Chopin numbers best. In the Beethoven Waldstein Sonata he was effective, but I agree with Hunkeler that the message he carried is not as yet profound. Which is simply saying that Mr. Levitzki is still a very young man and has lots to learn, particularly in the way of expression when he plays the works of the great masters.

The large audience, which nearly filled Carnegie Hall, was more than favorably disposed, called him out again and again, and redemanded several of the numbers. At the close he received an ovation, which was perhaps somewhat caused by the knowledge that he is about to depart for an Australian tour.

There were a number of notables at the recital, including Mme. Melba, Emma Eames and her husband, De Gogorza, and Franz Kneisel. I was most attracted, however, by Germaine Schnitzer, the Austrian pianist, who has been out of the limelight for some little time. But let me whisper the reason. There are now two, instead of one, little Schnitzers, and the great artist looks all the prettier, and all the younger, and all the fresher for her devotion to Nature's sweet law.

The production of Gounod's "Mireille" at the Metropolitan, which was received with many demonstrations of favor, was probably induced by the desire of Impresario Gatti to give Mme. Barrientos as well as Carlo Hackett a further opportunity for the display of their talents. Of Mme. Barrientos it can be said that she astounds by her art, for it surely is a marvel how this woman with a very small voice manages to produce the most wonderful coloratura effects, so astonishing, indeed, as to arouse her audience to a demonstration of enthusiastic approval. As for Hackett, I liked him better than in any rôle I have yet heard him. His action was more free; he sang with more feeling. Unfortunately, there is a certain tendency to whiteness, or open tone in his singing which is not agreeable to all. The audience gave him unmistakable evidences of its approval. There is a youthful brightness to his singing, as well as his acting, which distinguishes him from several of the tenors now in Mr. Gatti's company. That he is gaining favor with the public is unquestioned. He certainly has distinctly improved on the favor that he received at his debut.

Among the other members of the company who appeared on this occasion and who won notable favor were Whitehill and Kathleen Howard, who again demonstrated what a very able and conscientious artist she is.

The scenery was very picturesque, having been designed by that great artist, Victor Maurel.

As for the opera itself, had any other name than that of the noted Gounod been attached to it, it would not have found as much favor as it did with the critics. Certainly it is melodious, and as such affords a welcome contrast to some of the more modern works, where you wander helplessly through acts of vocal dialogue, supported by the orchestra.

However, if the music is not particularly inspired can you wonder at it, when you recall the plot? The story is placed in the so-called poetic region of Provence, whose beauties appear largely exaggerated to those who, like myself, have visited that dry and dusty country of Mistral. It tells how a young peasant girl, the daughter of a rich farmer, is sought in marriage by the son of a poor farmer. They meet, sing various solos and duos to testify to their undying affection for one another. The rich farmer, however, has picked out a prosperous young man, with money to burn, for his girl. The usual trouble results. The girl prefers the poor lover to the rich one. Then her father, the well-to-do farmer, tears her lover's arms from around her as she and he meet in the town of Arles and view a Farandole or country dance. And down goes the curtain.

In the next act, the suitor who has been preferred for the girl by her papa meets the other fellow, they have a slight row, on which the wealthy young man hits the poor young man a crack on the head, which lays him flat. Enter on the scene an old woman, regarded always in those days as a witch, who takes care of the cracked one. The girl, learning that her young man has been put out of commission, wanders about the arid country till outside a church, where she prays for his recovery. She meets him again, becomes hysterical, though he has not even a bump to show for the attack that was made upon him. However, they fall into one another's arms. On this she faints, but quickly recovers to be blessed by the priest of the church, who also blesses all the people as they fall on their knees and sing the final "Amen."

Now, you know there is not very much in such a story to rouse even a Gounod.

But when he had the libretto of "Faust" or "Romeo and Juliet" to deal with, he rose to the occasion.

Out in the foyer between the acts at the performance of "Cleopatra" I ran into the redoubtable Cleofonte Campanini himself. I complimented him on the splendid manner in which he had carried through his season without the aid of three of his big stars, Muratore, who you know broke down and had to go to Europe; Rosa Raisa, who it seems has not yet recovered from the operation for appendicitis, and finally Melba.

I did not get any particular reason why Melba disappointed at the last minute, but as Gianni Viafora said, one reason is as good as any other, "so to save," as the Italians say, "the goat and the cabbage," perhaps she would not sing because it was a Friday and that meant bad luck. As for Rosa Raisa, there is no doubt that she has not yet recovered, so all the stories that there has been any disagreement between the distinguished impresario and his talented prima donna have no foundation.

Then Cleofonte and I got talking about auditoriums. I said that I never could get accustomed to the Lexington Avenue Opera House. It was not only difficult to get to, but somewhat cold and barn-like. While it might be good for the singers, so they say, it certainly made the orchestra sound louder than it should, a fault which was sometimes ascribed to the poor conductor, when really he was not to blame. Then Campanini and I both agreed as to the superior acoustics of Hammerstein's old opera house, the Manhattan.

I also expressed my opinion that there were certain works, notably most of the French operas, those requiring niceties in action, in facial expression, where the general effects were not "broad," which were better given in a house of an intimate character.

Then I expressed my regret that the shortness of the season prevented the impresario from repeating some of the undoubted successes and I suggested that there were enough people in New York to crowd the house for several repetitions. There Campanini appeared to disagree with me entirely. He said that, after all, never mind how great the population of New York, the opera-going public was a very small proportion. He had certainly found it so in Chicago, where he said when he looked up he could always see the same faces almost all the time. He said he thought that with all the great population of Chicago, not more than 25,000 at the most were interested in opera, anyway, and he did not think that the number was much larger in New York City. This was the reason why it was necessary to change the program so often.

After I left Campanini I learned from what I consider good authority that he will end the season \$25,000 or \$30,000 ahead, whereas last season he lost considerably—not \$75,000, as had been reported, but in the neighborhood of \$45,000.

In the five weeks' session Maestro Campanini gave no less than fourteen different operas in French and thirteen different operas in Italian. That is to say, in the five weeks he produced seventeen different operas.

Massenet led the list, with "Cleopatra," "Thais," "Manon," "Jongleur," "Werther." Next came Verdi, with "Traviata," "Trovatore," "Rigoletto." After that Puccini, with "Butterfly" and "Bohème." Fevrier had two, "Gismonda" and "Monna Vanna." Gounod had two, "Romeo and Juliet" and "Faust." Donizetti had two, "Linda" and "Lucia." The rest of them had only one to their credit, namely, Bizet, with "Carmen"; Debussy, with "Pelléas et Mélisande"; Gunsbourg, with the "Old Eagle"; Leroux, with "Chéménéau"; Offenbach, with "Hoffmann"; Catalani, with "Loreley"; Giordano, with "Fedora"; Mascagni, with "Isabeau"; Meyerbeer, with "Dinorah," and then there was "Crispino e la Comare," by Ricci and Rossini's "Barber."

The next night, in the foyer, during the production of "Fedora," I ran up against Rawling of the *Evening World*. All his many friends are pleased to see he is beginning to recover his health. We were getting a little afraid for the good fellow, who has been such a faithful chronicler of musical events for his paper for many, many years. In fact, the opera would not be the same thing unless Rawling was there to wish you a cheery good day.

Rawling, not being a "date hound," as Hunkeler calls the critics who can tell you the tunes to which the animals walked, two by two, into Noah's ark, was trying to find out from me the exact date when "Fedora" was produced at the Metro-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 162



Arthur Rubinstein, Polish Pianist Who Returns After a Long Absence, to Exhibit His Rosenthal-like Technical Perfection

politan, with Cavalieri and Caruso, when, in spite of Caruso's vogue, it did not make a success. I told him I couldn't recall the exact time, but reminded him how I had been present at the first dramatic production of Sardou's work, which had been made important and impressive at the time by the genius of Sarah Bernhardt. It was produced at the old Lyceum Theater, then on Fourteenth Street, between Sixth and Seventh avenues. In it Robert Mantell, now a noted actor, made his debut and his first great success in New York as *Loris*. Fannie Davenport, in the title rôle, astounded us all, for we had known her as a handsome, lovely woman, but very well proportioned, and when she appeared with an almost vampire-like slimness we positively gasped. We learned afterwards that she had accomplished the deed by the aid of long walks, starvation, Russian baths, and all the ingredients known to take off adipose tissue. But Alas! Alas! It was not long after that, you know, that we carried her out with flowers, as we did poor, dear, much-beloved Putnam Griswold, of the Metropolitan, when he tried the same unfortunate process of reduction.

Gossip in the foyer was to the effect that Hammerstein would soon be in the field again and that Otto H. Kahn was to be his backer, so as to offset the Campanini seasons, which we now may expect to be regular features of New York musical life. Curious that nothing ever takes place in the musical world, whether it is the debut of a talented singer, or the opening of a new opera house, or the inauguration of another operatic undertaking, without Otto H. getting credit for being the Maecenas in the case.

Ran into Gianni Viafora again, who threw up his hands in wonderment at the marvelous performance of Dolci, the tenor, in "Fedora," who, you know, scored the hit of the opera. He sang his aria in the second act with such exquisite musical taste and such beautiful voice as to force upon Polacco, in spite of the regulations of the house, an encore.

"You know," said Gianni, "Dolci, he learn the part in five day. He walk about with it in his pocket all day, all night. He is wonderful, is Dolci!"

And when you come to think of it, it is a wonderful feat for a singer who is singing various rôles during a season and almost active every night, that in so short a period he can master a part of considerable length, with several important vocal numbers in it. The melodic parts, of course, would not be so difficult, but those recitatives! Just think what that involves?

Do not let me forget to say that in the foyer, too, I ran into our good friend, Enrico Caruso, who was there in a box

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

with his handsome bride, and naturally attracted a great deal of attention. Congratulating Caruso on his twenty-fifth anniversary, he said: "No, not twenty-fifth. Twenty-seventh!" By the bye, he is just celebrating his forty-sixth birthday, so that you see he was nineteen when he made his debut.

If you want to know whether marriage agrees with him, all you have to do is to see Caruso off the stage to-day. He looks the very picture of good health, has fine color, is in the best of spirits, and perhaps now that he is under the care of Madame and goes to bed early he has more chance of rest than he had when he used to be chaperoned about town by "the three Musketeers," who were his constant companions and followed him like a shadow. I forbear to mention names, because I don't want to get myself into trouble.

* * *

Many interested not merely in opera but in the debuts of American singers, no doubt want to know what the opinion was of Dorothy Jardon, who walked, you know, from the vaudeville stage at the Winter Garden on to the stage at the Lexington Avenue Opera House to make her debut in Giordano's "Fedora." She had a packed house, anyway, for I guess every vaudevillian who had the price, or who could beg, borrow or steal it, was there to encourage her and help her along, for there is one thing that can be said of actors, actresses and performers in the vaudeville business, however much they may knife one another in private, and they do it with enthusiasm, they are a unit when it comes to a public performance, which means "bread and butter." Then they rally like good, dear souls to the support of the very person they have just been lambasting. And how they do clap and cheer and raise the roof at the least chance, so that it was a very uproarious night when Dorothy Jardon appeared.

A handsome woman, surely, with a fine stage presence. She certainly deserves credit for her ambition. She proved herself to be an actress of superior ability and, evidently, of considerable experience. They say she owes her training in opera to William S. Brady, the noted teacher.

"Fedora" is an opera which lends itself to a good deal of action. That helped the debutante, who has a fine, vibrant voice, which carries well. The lower notes are of good quality, have that particular color which is called "dark," that appeals to many. Her upper notes are not so good, and especially when she forces her voice, not particularly agreeable. On the whole, she deserves the success she undoubtedly won, not merely that she was greatly applauded and called before the curtain again and again, but because, in the estimation of the critical part of the audience (and it was there, representative of all the various types that go to the opera, including many artists from the Metropolitan) she unquestionably made good.

Her voice appeared to be troubled with a shake, not exactly a tremolo. This was ascribed to nervousness at first, but when it became apparent that it was going to continue throughout the whole opera, the conclusion was inevitable that the woman was sick and so unable to do herself full justice. Her success was, therefore, all the more notable.

Dolci, the tenor, in the rôle of Loris, made an unquestioned hit, especially in the second act, with his great aria, which was vociferously redemanded by the entire house. One of those who applauded most was the great Caruso himself.

Stracciari, the distinguished baritone, in a minor part, again showed what a fine voice he has and what a consummate artist he is. I consider him unquestionably one of the most valued members of Mr. Campanini's company. He possesses one of the things that one likes in a baritone or bass, and that is "distinction." He has "the grand air."

The next rôle to that of Dorothy Jardon was assumed by Margaret Namara. Apart from a little exuberance of action, which was scarcely in congruity with a ball given among the highest Russian society, she sang well and acted with spirit. She also unmistakably pleased the audience. She certainly pleased me highly. I commend her to the attention of managers who are looking out for a first-class attraction for concert purposes. There is a vivacity, a personal charm to her, which are very agreeable,

especially to one who, like myself, gauges singers a good deal by the ability they have of making me feel good, as against those who make me want to rush out into the street or throw my shoes on to the stage.

Polacco again conducted in so masterly and musicianly a manner as to prove once more, if it were necessary, that he is to-day one of the greatest conductors of opera in the world. He brought out some effects in the opera which were delightful. Especially in the so-called *Intermezzo* he produced effects and a quality of tone that caused the whole house to break out into a unanimous expression of vociferous approval.

* * *

You may remember that some time ago I ventured some criticism with regard to Lord and Lady Aberdeen, when they were here, particularly in regard to their activities for certain charities over seas. And you may also remember that they had been requested by District Attorney Swann to cease these activities, particularly after they had announced a benefit performance advertising a number of prominent attractions which did not materialize, and also because they could not show at the time where the money they had collected had gone.

It is but just to my lord and his lady to state that their names have been officially erased from the group of charity profiteers by the district attorney, after an investigation which opened last May. It seems the matter has been officially investigated in Great Britain, and that now Lord and Lady Aberdeen, instead of deducting some 15 or 20 per cent for all their expenses, have turned over the total collections, paying their expenses out of their own pockets, so that over a hundred thousand dollars was paid into the funds they represented.

For these reasons the names of the titled Britishers have been erased from the district attorney's list, and they have been officially whitewashed.

* * *

Conflicting stories have been received as to the condition of Adelina Patti, who for years held her vogue as a coloratura singer. Patti, I believe, was born in 1843, in Madrid. Her parents were operatic people. She managed to retain her personal charm and her voice till long after she was sixty. It should certainly interest the younger singers and debutantes to know that the reason for this was that she led a very careful and almost abstemious life with regard to diet. She was a canary bird in more senses than one, though she possessed considerable histrionic power and would have made a fine and successful soubrette even without her song. She ate sparingly, drank little, was not particularly addicted to exercise. Then, too, except for the celebrated scandal concerning her titled husband, the Marquis de Caux, and her subsequent marriage to the gentleman named in the divorce proceedings, the tenor, Ernesto Nicolini, to whom she was greatly attached for many years, and who took great care of her, her life was fairly free from marital trouble.

After Nicolini she married a young *masseur*, the Swedish Baron Cederstrom. This occasioned considerable comment. Her favorite home was at the castle Craig-y-Nos, in Wales, where she had a wonderful establishment to which she was devotedly attached. They say in her parlor she had souvenirs of all the crowned and uncrowned heads of Europe, Asia, Africa and Australia, not to speak of two American concert grands.

During her career she earned no less than \$5,000,000. Her regular fee for performance, in later years, certainly, was \$5,000, and she insisted upon having her money before she would go on the stage. She evidently did not put her trust in managers.

Those who heard Patti only in her later years have no idea of her charm, her vocal ability and her almost impeccable musical ear, which enabled her to perform the most difficult and florid passages with the utmost ease. She was always true to pitch. I never heard Patti sing flat.

All her life she maintained a certain childishness of attitude. She never borrowed trouble and she never permitted trouble to come to her, if she could help it. She kept everything that was harsh, or disagreeable, or unpleasant away from her, did not want to know anything about it. So in a sense she lived in an atmosphere of her own, surrounded by friends, admirers, flatterers. Except in her earlier years, when she was under the management and tutelage of the Strakosches, who were related to the Patti family by marriage, she never saw anything of life but its most sweet, candy-like side. She it was to whom

came flowers and jewels and appreciation in every possible way.

* * *

Not everybody knows that John McCormack has a very lovable and public-spirited wife. Some few have had the pleasure and satisfaction of meeting the lady. She has been particularly active with her husband in raising over a hundred thousand dollars for the Knights of Columbus, for it is needless to say they are good Catholics. Like the wives of many of the artists of note and distinction, she has always kept very much in the background and has only recently come forward in the way of charitable work.

* * *

Did John Philip Sousa, who in order to help along the newlyweds who did not care to have the nuptial knot tied to the tune of a German wedding march, and so wrote an original wedding march which has provoked considerable criticism—did John Philip, I say, notice that when the "Princess Pat," as she is called, was recently married to a commoner by which she renounced her title and all its appurtenances, the event was celebrated to the tune of Mendelssohn's Wedding March? Evidently English royalty is not as antagonistic to Mendelssohn's works as some good people in this country.

Personally I look to the day when we shall discriminate between the great German composers, writers, thinkers, poets, of the good Germany of olden time, of the Germans of the Christmas tree and song; of laughter, science, art, and above all, of a generous hospitality, between that Germany that has passed and the "kultur" of the diabolical, bestial, remorselessly cruel Huns of to-day. And when we make the discrimination, which it is right and just that we should, then we will again with satisfaction listen to the music of at least the German masters of the past, many of whom were revolutionaries, who almost died for their faith, certainly for their opposition to all that is embraced in that same detested word, "kultur."

* * *

Ignace Jan Paderewski, the Premier of the new state of Poland, has uttered a cry: "Can you oppose Bolshevism with a bible?" That is a question which the world is facing to-day, asserts the great virtuoso. It appears that he is considerably disturbed by the apparent American opposition to the big Polish army which is being formed while the Peace Conference is sitting and which he considers absolutely necessary to protect Poland from the onslaught of the Bolsheviks, who are being led by German officers.

Mr. Paderewski is evidently discovering that the life of a pianist may have its trials, but they are as nothing to the life of the gentleman who desires to establish a new state, however great his patriotism may be.

In one respect the interview with Mr. Paderewski sent over by the Associated Press is illuminating. He is one of the first to point out that the particular trouble with Poland to-day is not an individual trouble, but a peril to the entire Christian civilization. As Mr. Paderewski truly says, peace and work will not kill Bolshevism because you cannot have peace and organized prosperity with your next door neighbor advising your workmen not to work and paying agents to destroy your factories as quickly as you can build them. Most people like to get money without working, and that is what Russian Bolshevism offers.

* * *

Many are the uses to which music has been put, all the way from helping a prisoner out of jail by having a pretty girl sing songs to the jailers, to aiding in assuaging the miseries of the wounded of the war. But none of them have quite come up to the latest scheme by which the owner of a minstrel troupe engages, for a price, to demonstrate the fact that a dairy cow can, under the influence of the music his troupe makes, give up vastly increased quantities of milk. He also undertakes to demonstrate that horses and pigs become more tractable under the influence of musical sounds.

The first test, it seems, was made in Indiana, where the gentleman planted his big band in the barn and set it going. As the cows came up some of them evinced decided disinclination to take their places in the stalls. Maybe the selections did not please them. Maybe they were English descended cows and objected to the strains of the band because some of the members were probably German. It seems that it took the cows two or three days to get over their nervousness, when the yield of milk became greatly increased. This was par-

ticularly noticeable when the soft strains of string instruments predominated. When he can't get the band, the owner of the cows uses a phonograph. One particular cow which had always been very difficult to milk is said to have refused to yield to any music, but gave up when they tried her out with Caruso's "Una furtiva lagrima," from "L'Elisir d'Amore."

There are many of us who, like that cow, refuse to give up except for "the great voice," and then we gladly pay a speculator "any old price," says

Your

MEPHISTO.

RESNIKOFF EXHIBITS HIS DRAMATIC POWER

Vladimir Resnikoff, Baritone. Recital, Aeolian Hall, Afternoon, March 1. Accompanist, Oscar E. Schminke. The Program:

"The Lord Is Risen," Rachmaninoff; "Eastern Romance," Rimsky-Korsakoff; "Mid the Foe," Taneieff; "The Idiot's Love Song," "Ballad" and "The Tease," Moussorgsky; "Sylvain," Sinding; "The Fate of the Flimflam," Bergh; "Immortality" and "Mocko, the Educated Ape," Schminke; "Dubinushka," Great Russian Folk-song; "The Young Pedlar," Russian Gipsy Song; "Song of the Lamaites," Siberian Tribal Song; "The Little Choomak," "The Silken Kerchief," "Buckwheat Cakes" and "The Boorlakh," Ukrainian Folk-songs, and "The Peep-show," Moussorgsky.

Vladimir Resnikoff, who has been heard in a series of three recitals this season, again invited metropolitan music-lovers' attention with a recital on Saturday afternoon. Mr. Resnikoff has a voice of much natural power and beauty, with which he is able to do many remarkable and even astounding things, but it is not by means of his musical so much as by his dramatic gifts that he makes most notable artistic contribution. He has a force and virility, at times a certain daring crudeness, which may mark his interpretations with a repellent quality, but always makes them gripping. It was for this dramatic force doubtless and also for his evident triumph over his physical handicap that the audience (not very large, by the way) applauded stormily. Mr. Resnikoff's artistry excuses him from having allowances made for his blindness.

His comprehensive program brought forward, among other numbers, some Russian folk-songs, which the recitalist interpreted in such manner as to give his hearers a practical glimpse at the process which evolved song. He frequently indicated rather than followed the melodic line of a song and sometimes broke into almost animal-like cries which were positively blood-curdling.

Each number, as delivered on Saturday, would warrant special comment. We have need of interpreters who, like Mr. Resnikoff, can rip veils from not only the Russian but the general human character. May his future recitals draw the much larger audiences they merit to observe at first hand this young man's quite unparalleled art.

Dr. Schminke, some of whose songs were on the program, furnished excellent support at the piano. D. J. T.

Forrest Lamont and Myrna Sharlow Sing for War Savings Cause

On the evening of Feb. 24, under Federal auspices, the First Thrift Convention of the Secretaries of the War Savings Societies of Greater New York was held at Carnegie Hall. The musical program included the playing of an Overture by the Fort Slocum Artillery Band and, as the chief feature, solos by Myrna Sharlow and Forrest Lamont of the Chicago Opera Association. Both artists were roundly applauded.

Reimherr in Recital

In the Provincetown Playhouse George Reimherr, tenor, gave a recital on the afternoon of March 2. The program was made up of songs in English exclusively. Among the composers represented were Cecil Forsyth, Claude Warford Cadman, Arthur Sullivan, Handel and Purcell.

William Simmons, the young New York baritone, has been engaged to appear in recital in Stamford, Conn., on March 25.

WESTERN ROMANTICISM KEYNOTE OF "BUTTERFLY"



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Farrar, Most Popular of "Cio-Cio-Sans," Is Frankly American in Interpretation of the Part—Marcella Craft Makes the Opera Pale Into Shabbiness by Evoking Japanese Atmosphere — The Riddle of Tamaki Miura, Who "Thinks Only of the Sing, Not of the Act"—Puccini and Chocolate Peppermints

BY DOROTHY J. TEALL

GO at random to an operatic performance, whether of the Metropolitan Opera Company, the Chicago Opera Association or the Society of American Singers, and you run a considerable chance of witnessing a presentation of "Madama Butterfly." Of course the Chicago songbirds are on the point of withdrawing into the silences, so far as New York is concerned, for another year; and of course the Park Theater, where the American Singers hold forth, is at present dedicated to "Robin Hood." Yet, though republics may come and thrones may go, "Madama Butterfly" goes on forever. From Saturday to Friday of one week, at flood-tide, New York had four different *Butterflies*, and Farrar was not among them. Report has it that still other *Cio-Cio-Sans* are hovering about the Pacific coast, swarming down into that "valley of democracy" which is the Middle West, and threatening the defenceless East. Potato-bugs may bring the food baron's castle tumbling down in ruins and moths may eat holes in the fabric of the clothing manufacturer's dreams; but he who finances a new "Butterfly" will live to call the day of his investment blessed.

It is meet and fitting, these things being so, that we should pause now and again to consider the why and wherefore of this opera's popularity. An element of particular interest has been injected into the inquiry by the advent of Tamaki Miura under conditions which perhaps ought to be, but certainly are not, those of over-supply.

Press-agents and others inform us that in this diminutive creature we will find the *Butterfly* of our dreams. Why? Because she is the "real" *Butterfly*!

The answer so subtly sets the heights and depths of our American romanticism ringing that we are like to accept it without challenge. That a "real" *Butterfly* means a Japanese *Butterfly* we take as a fact too obvious to

Three Famed "Butterflies": From Left to Right, Tamaki Miura (Chicago Opera Association), Geraldine Farrar (Metropolitan Opera Company), and Marcella Craft (Society of American Singers)

be remarked on, as we would take a nose which, though neither Roman nor *retroussé*, might yet be a perfectly good nose in itself and fulfill all the functions for which it was designed. Our meekness in accepting the unstated argument is the more remarkable in that not only critics, who are notoriously acid, but prima donnas themselves, who by contrast are all sweetness and light in their mental operations, have admonished, are admonishing and will probably continue to admonish us of the true facts of the case. Two or three years ago, Geraldine Farrar, who remains the queen of them all in public favor, indicated her attitude in unmistakable terms. A Japanese student at Haverford College had written an article entitled "Is 'Madama Butterfly' Japanese?" and the criticisms of this Oriental observer were brought to Miss Farrar's attention by Sigmund Spaeth, then critic of the *Evening Mail*. The pith of Miss Farrar's comments is concentrated in these sentences:

"On the occasion of the first Metropolitan production, I had the advice and personal supervision of a charming little artiste, Mme. Fujiko. . . . As much as was consistent with the portrayal, I tried to incorporate her ideas of carriage, gesture, make-up, etc.

"After a few performances I modified many things that seemed artificial and studied, and, above all, completely eliminated the effect of the Japanese make-up, the general verdict pronouncing it distinctly unfavorable to 'expression.'

"I find that our public, in fact all audiences in general, want to recognize an artist under each guise assumed for operatic purposes, just as they wish, in this particular opera, an affectionate touch of intimacy between *Butterfly*, little *Trouble*, and her faithful *Suzuki*, and in the love duet with *Pinkerton*. This is natural to us, and expresses our feelings, even if not quite correct as regards Oriental impressiveness and reserve."

Here is the philosophy of the real, if you will, as applied to the part of *Butterfly*! It is not that we want an actual Japanese set down before us; it is not that we want an American actress so clever as to delude us into thinking her Japanese artificialities and mannerisms of gesture as natural to her as breathing; it is rather that we want something real in the sense of something fleshly before us—a Japanese something real, it may be, in the interests of piquancy; but in the interests of unchallengeable reality, reality which our senses shall know and recognize as easily as they know and recognize our daily food and clothing, give us our Geraldine, whom we have seen in the sinuous white robes of *La Tosca* and the dazzlingly splendid garments of the latter-day *Marguerite*, but who is ever and always our Geraldine, whatever clothes or rôle she may don for the moment's witchery! We are

the public, and it's what the public wants that counts. (Why shouldn't it be, by the way?)

Marcella Craft's Impersonation

Marcella Craft, whose *Butterfly* was first seen in New York when she was here with the San Carlo Company last autumn, represents an almost opposite artistic tradition to Miss Farrar's. So far from feeling that an operatic artist should let her own personality be clearly evident in whatever character she attempts to portray, Miss Craft believes that every rôle should be so sharply differentiated from every other rôle in a singer's repertoire that it should be practically impossible to trace, for instance, her *Marguerite* in her *Violetta*, or herself in either. Whatever one may think of this creed, it cannot but be admitted that Miss Craft's right to hold it is unimpeachable, inasmuch as it is fully practised in her own work.

In the case of *Butterfly* she is under no illusions as to the possibility of forcing so Western a conception into a completely Japanese mold: "There is hardly a detail in the entire characterization that is true to what a Japanese woman would be, but no artist could play before an Occidental public the part of *Butterfly* as it should be done if one were true to the delineation of a Japanese, because the public would neither like it nor understand it." Yet she endeavors to imbue her impersonation with Japanese color, and perhaps the compliments which she most cherishes are those which indicate that she has conveyed to an observer an impression of the Japanese national character.

The history of Miss Craft's playing of the part throws some significant lights on her conception of it. She first appeared as *Butterfly* at Kiel, the great naval base. Many of the residents were Japanese, almost all were sea-faring folk, and Japan was more or less in the air. Kindly opera-goers were always ready to give her the benefit of their experience; and this condition, together with wide reading about the customs of Oriental life and some study of Japanese art, has given Miss Craft a unique command of the means whereby she effects a positively astounding creation of foreign atmosphere.

One commentator has spoken of *Butterfly* as "a rôle which has given European nations what they supposed to have been a better understanding of the Japanese character than they had gained through the geisha as she is supposed to be." To Miss Craft, it appears, the geisha as she is supposed to be would, however, be just exactly the real version of *Butterfly*; the little Japanese would be rather Madame Chrysanthème than Madame Butterfly, were her drama enacted in the world of facts.

Pierre Loti, the prime mover of the *Butterfly* drama, has this arresting sent-

ence in the epistle dedicatory which prefaces his tale of the little geisha who sounded his money with a mallet to see whether it was counterfeit: "Bien que le rôle le plus long soit en apparence à Madame Chrysanthème, il est bien certain que les trois principaux personnages sont *Moi*, le Japon et l'*Effet* que ce pays m'a produit"—"Although the longest part apparently falls to Mme. Chrysanthème, it is quite certain that the three principal personages are myself, Japan and the impression which this country made on me." That, curiously enough, is the way that Miss Craft's *Butterfly* affected at least one observer. The mere personal questions of happiness or misery, right or wrong, faded into dim distance beside the whole new world of impression and expression opened up by her impersonation. Again the temptation to quote Loti waxes strong: "Veuillez recevoir mon livre avec ce même sourire indulgent, sans y chercher aucune portée morale dangeureuse ou bonne"—"Accept my book with an indulgent smile, without seeking in it any moral burden, good or bad." Miss Craft's *Butterfly* similarly evades the moral category. It is immaterial whether this straight, graceful, aloof creature is the legal Mrs. B. F. Pinkerton or not. It is immaterial whether, on learning of her *soi-disant* husband's infidelity, she commits suicide or philosophically accepts *Yamadori*, or, it may be, a succession of *Yamadoris*. The absorbing, the unique thing about this *Butterfly* is that she belongs to a different tradition from that of the man with whose life-skein her own has become tangled, and her moments of greatest interest occur while her recognition of his inevitable faithlessness is being brought about. Similarly, Miss Craft lifts the love duet of the first act out of its usual sentimentality and onto a new plane of significance, for it is evident that in this *Butterfly*'s yielding to the man from over the seas, an entire culture and a whole racial character is seen departing from its well-worn path. If the opera were able to give this character complete expression, it would be a true master-work, for it would then have reflected not only certain of the good and certain of the bad situations which civilization presents, but some of the very quality of life itself, the raw material which moral codes cut up into assorted lengths and ticket with various labels. It would be, in short, not realism but reality.

Mme. Miura's Aim

The keystone of Miss Craft's whole belief about the operatic artist's work is to be found in the importance she accords acting; if it came to a choice between acting and singing, doubtless her vote would be cast for the former. Little

[Continued on page 11]

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AEOLIAN HALL

NEW YORK

WESTERN ROMANTICISM KEYNOTE OF "BUTTERFLY"

[Continued from page 9]

Mme. Miura's attitude is different. She finds English somewhat difficult as yet, and perhaps is not temperamentally inclined to deal in analysis, so that it is rather hard to discover just what her reasoned attitude is. But thus much is sure, that she puts singing ahead of all else. "When I am on the stage," she says, "I don't think of the act at all. I must always think of the sing." She denies having found anything un-Japanese about the rôle, which was the first in which she appeared in Europe. Inquiry discloses a past which may furnish a *raison d'être* for this condition. She comes of one of those wealthy Japanese families which associate much with the Europeans who visit the Flowery Empire on diplomatic missions of one sort and another. In fact, it was the wife of the Dutch ambassador who first interested Mme. Miura in singing, and in her home city of Tokio she appeared in "Cavalleria," which, presented with an Italian tenor, was the vehicle by which this first of Japanese operatic artists effected her debut. For these reasons it seems probable that the little prima donna has been subtly Europeanized without knowing it. Indeed, she has become more Occidental in the few seasons which have elapsed since she first appeared here with the Boston Grand Opera Company. She still uses a piece of stage business which, introduced by her at that time, has never, so far as the present writer remembers, been used by anyone else, and which then seemed the secret of her poignant appeal. In the last act, restraining all evidence of emotion in true Oriental fashion, she thrusts *Suzuki* from the room, then flings herself against the closed door, arms outstretched, as though the last fine nerve had snapped under the intolerable tension. The suicide follows as a natural, almost incidental sequel; in that one gesture the essence of the tragedy is concentrated. Now that her *Butterfly* of the earlier acts has caught the infection of European animation and unreserve, does not this bit of business strike a less vibrant chord? At any rate, there is less sharpness of contrast evident in Mme. Miura's impersonation than in other days.

A perhaps more obvious evidence of her Westernness is to be found in the gestures of her hands. It is said to be part of Japanese etiquette to hold the fingers together and fairly straight. Look at Mme. Miura's picture, and you will see that she does not observe this custom. Miss Craft's hands appear more *comme il faut*. Miss Farrar's hands, expression, pose, are all frankly American; you would feel at home with them at a garden-party in your native town.

May not this complete absence of Japanese suggestion be the very secret of Miss Farrar's success? Mme. Miura is receiving much better treatment at the hands of the critics and the public in her more Occidentalized version of the part than she did in 1915. To wake the ob-

server's mind to even a few of the real implications of the wedding of East and West is to make him think, and that is the last thing opera-goers care to do. To breathe the breath of reality into the skeleton of the Puccini music-drama as Miss Craft does, for instance, is to show it up as the shabby thing it actually is. The American would rather stay immersed in the delicately sensuous luxury of his romanticism than be made to discover a way out of its woe and misery. So long as he can have the legitimized passion of the love-duet of the first act and the orgy of longing of the second

act (who that has seen it can ever forget Miss Farrar's *Butterfly* panting with clasped hands, every drop of vital energy concentrated in that moment of expectation)—so long as he can have these things, the American would positively prefer not to be relieved of the mortal pang of the last act (and who that has seen it can ever forget the fixed eyes of Miss Farrar's *Butterfly* as she creeps out from behind the screen)!

The deepest-dyed romanticist the present writer ever knew was a constant worshipper at the *Butterfly* shrine; and whenever he went to see the opera he

would carry a little bag of chocolate peppermints. He claimed that the sweets diverted his mind and kept him from unmanly demonstrations of emotion at the tragic end; but the appetite which always associated them with this opera had perhaps deeper psychological roots than he was inclined to admit. For the state of body resulting from an overdose of candy is only a grosser form of the state of spirit resulting from an overdose of romanticism. It is at any rate a nice question, and may be taken as leading this disquisition to a full stop on the ancient note of *O tempora! O mores!*

Operatic Tenor Becomes a Favorite on Concert Stage

Ernest Davis, Former Boston Opera Star, Finds Favor with Many Audiences in East

FORMERLY leading tenor of the Boston Grand Opera Company, Ernest Davis is rapidly winning honors in the East, where for a twelvemonth he has been singing in concert. He has been heard at every one of the cantonments and training stations in this part of the country, as one of the many fine artists who have volunteered to keep up the spirits of the men in camp through the medium of music. He was the first to sing on the steps of the New York Public Library, during the early days of the soldiers' relief work, where Caruso, McCormack and a hundred others have since been listened to by the Fifth Avenue crowds.

Coming originally from the little town of Iola, Kan., Mr. Davis, true to the traditions of his State, is of tall stature, which, as in the case of Slezak, the giant Czech, has seemed to be of aid in commanding the upper range of the voice, for the Kansan reaches his high D without difficulty. The voice is of the dramatic-lyric quality, and is one of those rarely heard tenors that combine with rich purity of tone an easy-flowing utterance.

Under George Nelson Holt's instruction, Mr. Davis laid a four years' foundation for his professional career that was evidently well planned. Thus in Chicago his voice became known for the first time, and after a brief period of singing, during which he was engaged as piano tuner, he joined an English opera company. Again his attainments, not merely as a vocalist but as an artist, were recognized, and had the company survived the rigors of the American climate Ernest Davis would doubtless never have sung leading rôles with the Boston Grand Opera Company, with which he had a five-year contract, but owing to ill-fortune their season closed at Grand



Ernest Davis, Tenor.

Rapids early last winter. Mr. Davis chose to take up his residence in New York, accepting a position as soloist at St. Andrew's Church on Fifth Avenue.

Having entered actively into the musical life of the metropolis, Mr. Davis has become a factor known and appreciated by every management. He has been frequently asked to appear as soloist for prominent musical organizations, and in oratorio as well as concert his success has been notable and inspiring.

Recently he appeared with remarkable success as soloist at one of the Rubinstein Club musicales. He has sung four times with the Verdi Club, and the fact that invariably he is requested to sing again under the same auspices has won him the characterization of "the tenor of re-engagements."

Judson House Leads Religious Celebration in France

Judson House, the young New York tenor, who has been in service in France for the past year, had the unique distinction of leading the greatest religious celebration held in Europe since the beginning of the war, the occasion, the Midnight Mass, Christmas Eve, Dec. 24, 1918, in Montfort, France, at the cathedral. The entire personnel of the Twenty-seventh Division participated. Colonels, lieutenant-colonels, majors and so on down to privates were among those acting in some religious capacity. J. Franck's mass was sung, Mr. House presiding at the organ, with a chorus of forty voices. Mr. House also sang the solos.

Mr. House has been transferred to the "Theater Unit" since the signing of the armistice and is entertaining the troops.

Sorrentino for Altoona Course

Umberto Sorrentino, the young Italian tenor, has been engaged to appear this month in concerts in Altoona, Pa., and Johnstown, Pa. In Altoona he appears in the course with Leo Ornstein, Louise Homer, Mme. Galli-Curci, Riccardo Stracciari and Mabel Garrison.

BERKSHIRES PLAY REISER'S QUARTET

Berkshire String Quartet, Hugo Kortschak, First Violin; Jacques Gordon, Second Violin; Clarence Evans, Viola; Emmeran Stoeber, 'Cello. Concert, Aeolian Hall, Evening, Feb. 25. The Program:

Quartet in E Flat, Op. 127, Beethoven; Quartet in E Minor, Op. 16, Alois Reiser; Quartet in E Flat, Dittersdorf.

A capital program beautifully played brought joy to a numerous assembly at the Berkshire Quartet's second concert in Manhattan. While the writer has never heard the original personnel of this organization, he noted with admiration the nicely adjusted balance, the high technical finish and the sympathy among the four men to-day. The new violinist, Mr. Gordon, did sterling work.

Coming as it did after one of Beethoven's latest (and finest) quartets, Mr. Reiser's essay faced a stern test. The New Yorker's work was awarded second honors in the competition held last October by Mrs. Coolidge at Pittsfield, Mass. At the time of its premiere this quartet was commented upon in these columns by a member of MUSICAL AMERICA's staff. The admiration it aroused on that occasion the present reviewer shares. The thematic material is far removed from the conventional, the instrumental web is woven with unerring craft, and the breath of passion vitalizes each of the four movements. The style is twentieth century; harmonically Mr. Reiser inclines toward France, rhythmically he is himself (especially in the *Poco vivo e energico*), and it is clear that he has built upon a broad and deep foundation from knowledge gained in the profound pages of the classicists. Mr. Reiser was present and received a deserved tribute from the audience.

The grand quartet by Beethoven and Dittersdorf's refreshing score were performed with extraordinary artistry. The modern score was also interpreted with tonal beauty and technical finesse.

B. R.

Anna Case Charms Denver

DENVER, COL., Feb. 12.—Anna Case wooed and won the Denver public last night when she made her first appearance here as the third attraction in the Slack subscription series. She offered here one of the most varied and least hackneyed recital programs to the credit of any visiting artist, and even in her first group of old Italian and French numbers succeeded in establishing cordial relations with the audience. Her singing of "Depuis le jour" from "Louise" as one number of her second group was probably her most artistic effort of the evening.

J. C. W.

Bonnet Recital in Independence, Kan.

INDEPENDENCE, KAN., Feb. 24.—J. P. Seymour, Paul O. Goupfert, Mrs. Otto Whitcomb and Alfred Hubach, all organists of Independence, were responsible for the concert given at the First Methodist Church here by Joseph Bonnet on Feb. 14. The program comprised a Prelude by Purcell, Grigny's "Récit de Tierce en Taille," a Prelude by Clérambault, the Bach Prelude and Fugue in D Major, Bach's "In Dulci Jubilo," Handel's Tenth Organ Concerto, the Franck "Pastorale," Debussy's "Cortège" and the virtuoso's own "Ariel," "Romance sans Paroles" and "Variations de Concert." Among his encores were the "Star-Spangled Banner" and the "Mar-seillaise." The proceeds of the concert were devoted to the local Salvation Army.

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GUILMANT STUDENTS HONOR BENEFACTORS

Mr. and Mrs. Philip Berolzheim
Guests at Reception and
Musical

Mr. and Mrs. Philip Berolzheim, who have on many occasions given elaborate social functions for the students and graduates of the Guilman Organ School, of which they are both students, and who are the donors of six free scholarships in that institution, were the guests of honor on the evening of Feb. 27, at the Waldorf-Astoria.

Dr. William C. Carl, director of the school, had arranged an enjoyable musical program, which was presented by the Elsa Fischer String Quartet, Litta Grimm, contralto, and Harold Vincent Milligan, composer-pianist.

The quartet played the Haydn Quartet in D Minor, two movements from d'Ambrósio's colorful Quartet in C Minor, Rubinstein's "Music of the Spheres" and Scherzo by Ippolitoff-Ivanoff. Miss Grimm sang what is believed to be the first American song, "My Days Have Been Wondrous Free," composed by Francis Hopkinson in Revolutionary days. The music had been arranged from the original manuscript by Mr. Milligan and the song made so favorable an impression that Mr. Berolzheim, through Willis Holly, secretary to the New York City Park Commission, announced that in honor of its presentation on this occasion he would have an edition de luxe published and have copies sent to the principal patriotic societies.

Miss Grimm was heard to advantage also in Mr. Milligan's "Beatrice," Barbirolli's "Si je pouvais mourir" and Cadman's "Spring Song of the Robin Woman."

At the close of the musical program Dr. Carl introduced the Rev. Dr. Howard Duffield, chaplain of the school, who in an eloquent address, in which he commended the achievements of Mr. Berolzheim in both public and private life, presented the school's benefactor with a gold medal and his wife with a handsome floral piece.

Among those who attended the reception were:

Rev. Dr. and Mrs. Howard Duffield, Mr. and Mrs. Warren R. Hedden, Mr. and Mrs. Willis Holly, Mr. and Mrs. A. W. Kohler, Fannie C. Carl, Cornelius Irving Valentine, Willard Irving Nevins, Edna Chase Tilly, C. Everett Hill, Mary Adelaide Liscom, Kate Elizabeth Fox, Luigi Troll Rees, Katherine Estelle Anderson, Mary J. Searby, Mr. and Mrs. Robert M. Treadwell, Teresa Weber, Miss Weber, Edith E. Sackett, Mr. and Mrs. Alvin Schmoeger, Gertrude H. Hale, Lillian E. Fowler, Paul Kempf, Katherine Amelia Koster, Howard A. Cottingham, Leah Mynderse, Miss Larsen, Lester B. Major, Grace Leeds Darnell, Harold Vincent Milligan, Litta Grimm, Frederic W. Berryman, Grace M. Lissenden, Albert B. Mehnert, Miss Garrison, Mr. and Mrs. Wallace L. Cadwallader, Adeline Kroeger, George Howard Scott, Miss Sansom, Mr. and Mrs. Eugene C. Morris, Mary Hendrix Gillies, Mrs. Grace M. Burr, Mr. and Mrs. Edwards, Helen E. Chovey, Hubert Wilke, Hubertine Wilke, Marion Hodge, L. French Sweet, Harry W. Cosgrove, Elsie Stryker, Hugh McAmis, Miss McAmis, Mary Adelyn Vroom, Elizabeth Leonhardt, J. Watson MacDowell, Pauline George, Miss Kepler and Lottie Lockley.

Flonzaleys Give Benefit Concert in Providence, R. I.

PROVIDENCE, R. I., Feb. 28.—After an absence of several seasons the Flonzaley Quartet returned to Providence on Feb. 21, playing at the home of Mr. Howard O. Sturgess for the benefit of the Friends of American Musicians in France. The artists gave their services, the total receipts going to the fund. The audience was given a delightful musical treat. Beethoven, Debussy, Glière, Goossens and Grainger were the composers represented on the excellent program.

A. P.

Fred Patton a Newark Festival Soloist

In last week's issue of MUSICAL AMERICA, through an inadvertence, the name of Fred Patton, the gifted young bass-baritone, was omitted in an article in regard to the coming Newark Festival. Mr. Patton will be one of the soloists at the second concert of this festival, with Lila Robeson, Nina Morgana, Orville Harrold, Thomas Chalmers and Toscha Seidel.

ROUND OF "SINGS" STIRS PORTLAND, ORE.

Music Teachers and W. C. C. S.
Conduct Concerts—New String
Quartet Organized

PORTLAND, ORE., Feb. 24.—A great continuous round of Community sings enlivened the week in this city, and roused a tremendous amount of interest. They were conducted by the Oregon Music Teachers' Association and the war camp community service commission with unusual success. At the first meeting of the Peace Congress in the Auditorium on Sunday night, Prof. William H. Boyer led a chorus of 5000 persons. On Tuesday night the chorus was conducted by L. H. Hansen and on Wednesday an unusually successful sing was conducted by John Henry Lyons of Camp Lewis. The different theaters had "sings," led by Mr. Lyons, on Wednesday, at the Hippodrome and at the Heilig Theater. On Thursday Mr. Lyons had rousing sings at the Pantages and Circle Theaters, and on Friday night at the Peoples' Theater. Each night of the week community sings were held at the Baker Theater, Mrs. Fred L. Olsen conducting.

The committee in charge of the sings is Mrs. Percy W. Lewis, Mrs. Fred L. Olsen and Daniel H. Wilson.

A string quartet has been organized in Portland and the opening concert will be given on Sunday afternoon, March 2. The members of the quartet are well-known musicians of Portland. They are Victor Christensen, first violin; J. F. H. Colburn, second violin; Ferdinand Konrad, 'cello, and Mose Christensen, viola. Their first program will be made up of Quartets by Mozart, Tchaikovsky, Mendelssohn and Dvorak.

The Monday Musical Club held a meeting at the Portland Hotel on Tuesday evening. Roscoe Bell was the assisting soloist for the occasion and sang "M'Appari" from "Martha" and other numbers. The string ensemble department of the club made its first appearance and

Wilberta Babbidge appeared in two classic dances. The members of the string department are: Violins, Mrs. J. H. MacKenzie, Lillis Anderson, Elizabeth Brewster, Valia Colson, Fritzie Eppenstein, Vivian Julian, Margaret McCall, Edna Peters and Pearl Staples; 'cellos, Hazel Babbidge and Virginia Knight; bass, Irma Ewart; flute, Margaret Lauterbach; cornet, Ollie Anderson; pianists, Mae Flora Ross and Rhea Anderson.

Three Portland women have entered into an engagement for eight months' service with the American Army of occupation in Europe under the auspices of the Y. M. C. A. They are Mrs. Walter Kendall, mezzo-soprano; Miss Dorothy Fay Smith, contralto, and Miss Margaret Morrison, pianist. They left Portland for New York on Tuesday and will sail for Bordeaux next week. They will do entertainment work in France, England and Germany for the United States soldiers. Last summer Mrs. Kendall and Miss Smith sang to the soldiers in the spruce camps of the Northwest and at all camps on the Pacific Coast. Miss Morrison has played accompaniments for noted singers and is of recognized ability.

A. B.

Philadelphia Orchestra Appears in Wilmington, Del.

WILMINGTON, DEL., Feb. 24.—The Philadelphia Symphony Orchestra gave to-night at the Playhouse what is generally regarded by musical Wilmington as the best program presented in the course of its fourteen annual seasons here. The program included Beethoven's Fifth, "Les Sirenes," by Glière, and the Prélude and "Love Death" from "Tristan and Isolde." Contrary to expectations to which certain rumors had given rise, the national anthem was played as usual. A capacity audience was present.

T. C. H.

Mme. Niessen-Stone, the prominent vocal instructor, began on Tuesday evening, March 4, a series of three evenings of songs by American composers. The concerts are held at Chalif Hall in West Fifty-seventh Street and in them Mme. Niessen-Stone's artist-pupils are appearing. A complete review of the March 4 concert will appear in next week's issue of MUSICAL AMERICA. The other programs occur on March 18 and March 29.

3 MORE ORCHESTRAL SUCCESSES OF.....

JACQUES THIBAUD

Philadelphia Orchestra
JANUARY 17, 1919

Thibaud stands firmly placed among the front ranks of truly noteworthy violinists. Perhaps none can boast of a more beautiful tone, which is as pure and flawless as the voice of some bird in the forest. He has all that possibly could be required in the way of technique, with an elegance of style and finish of execution that but few acquire, all heightened in effect by a dignified and ingratiating personality.—*Philadelphia Evening Bulletin*.

Thibaud is a very important man in the world of violinists. He has great knowledge of his instrument, technique away beyond the average, a fine discretion as to tone, tempi, and dynamics. The concerto abounds with difficulties for the solo instrument. Thibaud surmounted them all with ease.—*Philadelphia Press*.

The soloist, Jacques Thibaud, belongs to the limited group of great players, although he is so distinctly individual as to seem in some respects to stand alone. No other violinist is so true a poet, so ideally the elegant, polished artist. He stands in relation to the violin, as Paderewski does to the piano. Thibaud's visits are the rarest privileges. He sets a style and a standard that might well be the ambition of all violinists.—*Philadelphia Record*.

The soloist was Jacques Thibaud, who played twice. His art as violinist is that of elegant miniature. He does not "dig into" the violin; he never forces the tone. All is delicacy, urbanity and grace. His execution and his intonation are not coldly flawless. Instead of mechanical perfection, he gives the hearer a communicative fervor of temperament—he puts himself with every fibre of his being under the music's spell, swaying sometimes like a reed by the river's brink. He is a rhapsodist, not a formalist or a literalist. With him the spirit is the main thing. He is a painter—a mystic—a visionary. He created as if by magic an atmosphere.—*Philadelphia Public Ledger*.

Chicago Orchestra
JANUARY 31, 1919

His tone is of beautiful quality, warm to the melting point or dainty to the glittering point, as the case may be. Mr. Thibaud has a maturity of style that is satisfying in itself and an emotional fervor which, of course, is under the perfect restraint that only an artist is capable of.

His playing served to display once more the outstanding

characteristics of this Frenchman's attitude toward the violin—the studied elegance of style, the feeling for nuance, the sure training of the musical outline, that make him one of the



aristocrats of the art.—*Henriette Weber in the Herald-Examiner*.

Jacques Thibaud came to ravish the ears with his exquisite playing. His performance yesterday placed him among the really great violinists of the present. Of Thibaud's tone

alone, one could write many paragraphs. It expresses imagination, poetry, sentiment, refinement of artistic ideal, together with a fullness and depth that reflect a superb technical understanding of his meter. In the "poco adagio" especially, the tone quality was positively paradisaical.—*Herman Deveries in Evening American*.

The tone of Thibaud's violin was the utterance of a poet, and one listened to the tones, and they spoke to the something within us which feels but desires not the bald assertion of words. The Mozart Concerto was rich in color, even though with the coolness of spirit and the clean cut outline of the classic form. He had the comprehension of the music and gave it with fine command of his instrument and an aristocratic reserve. There is a dignity in Mr. Thibaud's playing, a refinement of taste which would make it impossible for his heart ever to override his head to any loss of balance.—*Karlton Hackett, Evening Post*.

Whether in Mozart or Chausson, this retired soldier who bears the honorable scars of warfare was a big figure, with imagination, with feeling, with beautiful tone and undisputed technique. Naturally Mozart and Chausson are not to be played in the same manner, and he was too good an artist not to know the difference. Everything he did for both was entirely persuasive, winning and fine.—*Edward Moore in Daily Journal*.

Mozart's sixth concerto sounded gloriously worth reviving, for itself and as a conveyance for the French violinist, who was exquisite in the second and third movements.—*Frederic Doaghey in Daily Tribune*.

Cincinnati Symphony Orchestra
NOVEMBER 22, 1918

"The overwhelming applause which Thibaud received upon his entrance on the stage and which persisted after his concluding number with unabated vigor until the orchestra, joining in, gave him a fanfare, was a personal expression quite as much as an appreciation of his exquisite art, for Thibaud is not only a rarely endowed artist, but a French patriot as well. His performance was marked by the same finish, the same refinement and sound musicianship which are characteristic of him."—*Commercial Tribune*.

"At the Symphony concert on November 22nd much applause was given to Jacques Thibaud, violinist, who played the Mozart Concerto for violin and orchestra exquisitely, rarely and with the perfection of French style, which is saying that Mozart according to M. Thibaud, is a musician of delicate fire and elusive loveliness."—*Enquirer*.

MANAGEMENT: LOUDON CHARLTON, CARNEGIE HALL, NEW YORK

Criticism a More Serious Art in Russia Than Here, Says Prokofieff

Exponent of Musical Futurism Describes the Methods of Muscovite Critics — Impressions of the Concert Stage — His Music, He Says, Is Subjective, Embodying Real People, Real Scenes

By HARRIETTE BROWER

THAT large audience sat expectantly waiting—waiting for what? A new musical light from Russia, it was said. One was inclined to ask: Can anything good come out of Russia, now? From out all that chaos and red-handed turmoil, shall we get sweet harmonies, pleasant thoughts and sounds? Or will the music reflect the conditions of the country?

We shall soon know.

Meanwhile the house filled with the cream of Metropolitan musical life. Composers were there, and conductors, pianists and singers. There were many others who did not belong to these divisions, but looked as though they had come out of Russia, Japan or some other spot on the other side of the globe. One saw many nationalities represented; many of our teachers were in its makeup as well. It was indeed a cosmopolitan audience—all waiting for a new sensation.

What would he look like, this new light, and how would he play? Like a composer or a virtuoso? Will his music have the flavor, the qualities, of the Russian music we are already familiar with? Will it be anything like the music of Rachmaninoff, who is in the audience to-day? For we have grown somewhat accustomed to his idiom by now. Or will it be strange, wierd, cacophonous? We shall know all in a few moments.

Ah, the door opens, which separates the newcomer from the new world to which he is to lay siege. If that small door could speak, what could it not reveal of shivering suspense and shaking nerves—of brave determination to do or—

A young man steps out briskly from the doorway and marches to the instrument. He evidently believes in the old axiom, which may apply to the concert platform as well as to any other spot or situation in life. That time and tide—the audience—will wait for no man.

He seats himself quickly and plunges at once into work, without loitering or hesitation. Four Etudes of his own follow one another in quick succession; then a big Sonata, in four parts. The instant the last note is struck he rises abruptly and retires as briskly as he had come.

As soon as the audience could recover breath, it began to consider what had been heard. A buzz of voices could be heard all over the hall; the critics gathered in small groups, shaking their wise heads and consulting in undertones. No one could deny here was a composer of torrential temperament, who fears not to assail with complex discords, if he can secure the effect he seeks in no other way. Power of tone he has in abundance, also wonderful velocity. But we know



Photo by Bain News Service

Serge Prokofieff, Russian Composer, Exponent of Futurism in Music

quality is often more potent than power to conquer and enslave. He scarcely yet believes that after the whirlwind may come "the still, small voice." But some day the fiery young Russian may discover the potency of this small voice, and then his playing will take on a delicacy and tenderness not at present discoverable in it. His listeners felt on this occasion that if he would only caress the keys of his instrument he would make a far deeper impression. At the rare moments when he did play softly he secured an excellent tone; we longed for more of those moments.

But his playing and his music made an undeniable appeal, through its very daring and bizarre strangeness. It was like tasting a new kind of spice which bit the tongue. The tang was pungent, but not altogether unpleasant; one was not averse to tasting again, if only for the sake of a new sensation. At least this audience thought so, for it remained to applaud and call for more, after the long all-Russian program was finished.

The critics departed to write wisely about "biceps," "triceps," "steel wrists" and the like. The conservatives decided it was all dreadful cacophony, and they resented having their eardrums assailed so mercilessly. Those with ears open to new ideas, new effects, sensational surprises, rather liked it all, and were willing to listen further—were open to conviction. They had faith to believe that future hearings would reveal excellences hidden on first acquaintance. For has not a professor from Petrograd said of this new light:

"It is from Serge Prokofieff that we can expect new words in musical art, more and more deep and individual." So we take this saying to heart and resolve

to try very hard, that we may begin to understand this remarkable music after awhile.

* * *

The Composer-Pianist at Home

Serge Prokofieff has a studio, in a hotel in the heart of the metropolis. Here are his piano, his music, his tools.

He entered this workroom to greet the visitor, one afternoon, with the same *presto* movements that he makes as he walks out on the stage to play a recital. He is quick spoken, too, with a surprising facility in English, considering the short time he has had at his disposal to become familiar with it. "I speak six languages—French, Italian, Spanish, German, Russian, and some English," he asserted calmly, with his pleasant, broad smile, as though to know six tongues were the easiest thing in the world.

"Where did you acquire your piano technique?" he was asked.

"What is?"

"Your piano technique—how did you get it?"

"Oh, yes, I will tell you. There are some pianists who must practice many hours every day; again there are some others who do not work very much—technique to them seems to be a gift of the gods. I think I must belong to the latter, for I do not need so much to practice. My fingers do not forget," and he held up a wonderful hand, with long, supple fingers. Then the fiery young Russian took a few turns about the room, just through exuberance of energy, before settling down again in his chair.

"You see," he continued "it took me some time to reach here after I left my home in Russia; it was a long, round-about journey. So, for five months I was without a piano at all. Then, after my arrival, I had only a short time to prepare the program for my first recital; maybe but two weeks to learn those Rachmaninoff Preludes, three of them. I was very anxious about them, and a bit nervous, when I knew the composer was in the audience at my debut.

"Yes, I have read many of the criticisms; some of them say my music is cerebral; that has been said in Russia, too. About 'biceps' and 'triceps,' I do not quite understand. What is? Can you explain those words, applied to piano playing?"

Criticism an Art in Russia

Without waiting for a specific reply, he went on:

"When a critic in my country has to write about the music of a new composer, he considers it a somewhat serious matter. He makes it his business to learn all he can about that music, in the

first place. Then he calls upon the composer, asks him to describe the pieces and play them for him. He will hear them three—four—five times; so he has a very good idea of their form and meaning, before attempting to say anything about them in print. All this is not too much trouble for the conscientious critic, for he wants to give the best possible review in his power. But this does not seem to be the method of the critics in your country.

"I hardly know when I began to compose. When I was seven I wrote an opera, for a little family Fête-day. It had no orchestra, only a piano accompaniment. The words were by our greatest poet, Pushkin. We had much pleasure out of the little story set to music. My next effort in this direction was two years later, when I wrote another opera, a little bit more elaborate, but still without orchestra. When I was eleven I composed a symphony in four parts, and at twelve a third opera, which now had an orchestral background. For by this time I had begun to study theory and composition. I have made those studies with Glière, Rimsky-Korsakoff and Liadov. When I was thirteen I entered the Petrograd Conservatory. Mme. Annette Essipowa was my teacher in piano there. You knew her here in your country, as she once toured America. From the formation of my hand and fingers I found it always easy to play piano. As it was so easy to play piano, I wrote quite a good deal of piano music. I have already four piano Sonatas, and a number of groups of short pieces. You heard my Second Sonata; I shall play the others later. I am always working, always composing—thinking out new effects, new forms of expression. They say my music is material rather than spiritual; perhaps they mean it is subjective; I seem to embody real people, real scenes and episodes. Here is what Professor Karatygin of the Imperial Academy of Music, Petrograd, says of it; his remarks are very badly translated, but perhaps you can understand."

Mr. Prokofieff took out some sheets of paper from his desk, which were covered with foreign looking characters, and pointed to a paragraph or two, which may be set down here:

"Invincible strength, enormous temperament, rich thematic imagination, remarkable harmonic inventiveness, painting with broad strokes—even touching the grotesque—these are found in Prokofieff's music. There is astonishing boldness and energy in it, alternating with flashes of humor. It is quite wonderful music! You are bitten, pinched, burnt, but you do not revolt. He has some kinship with the American, Edgar Allen Poe. But here and there you can be touched by something tender, gentle, sweet. There are occasional pearls of fine musical poetry, especially precious when contrasted by some of the boiling, rushing music. This lyrical current is to be felt in the Sonatas. The lyrical theme of the Third Sonata is one of the author's most fortunate achievements."

Besides the Sonatas, Prokofieff has written many shorter pieces for piano. There are the twenty "Moments Fugitifs," some "Miniatures," a set of Etudes, some Preludes, a Scherzo, a charming Gavotte, five "Sarcasms," and more than a score of vivid tone pictures and Dances.

Truly, Prokofieff, the Rubinstein prize winner, the militant virtuoso, composer and performer, must be one of the most remarkable figures in contemporary Russian music. As Professor Karatygin concludes:

"It is from Serge Prokofieff, more than from anyone else, that Russia will look for new words in musical art—more and more deep and individual."

(Author's rights reserved)

Hamlin Sings for Wounded Soldiers

George Hamlin, the tenor, who now divides his time between teaching and singing, recently sang for some of the returned men at the Pershing Club in New York and at the Lambs' Club. The tenor plans to return to his summer home at Lake Placid some time in May. By the first of June he will reopen his Summer School for Singers, which proved a success last year. His summer class promises to be even larger than last year's.

The fifth regular monthly meeting of the Fraternal Association of Musicians was held in Steinway Hall on the evening of Feb. 25. Effa Ellis Perfield lectured on pedagogy. Twenty students from various schools of music were heard in original compositions.

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MUSIC BY WIRELESS NOW AN ACTUALITY

Government's Scientists' Work Crowned with Success—Opens New Fields

WASHINGTON, D. C., March 3.—A few days ago the writer spent a half day at the United States Bureau of Standards, in the northern suburbs of the national capital, as one of a hundred or more guests. The occasion was the demonstration of what was agreed to be one of the most remarkable discoveries of the government scientists, and one which promises almost unlimited possibilities of development.

Briefly stated, the discovery—which is the result of a series of experiments extending over more than a year—was the transmission of music through the air.

A group of signal corps men and navy radio men grouped themselves about one of the regulation radio-telephone sets in a small room in the "wireless building," and played "Till We Meet Again" and other musical hits, vocal and instrumental, on a phonograph placed directly before the mouth-piece of the wireless 'phone. The records were played with the ordinary loud-tone steel needles. The music was transformed into electric waves and passed through the air to

another 'phone set placed in the bureau auditorium, in the main building about 600 ft. distant. Here the electrical waves were transformed once more into sound waves, increased greatly in volume, and the visitors seated in various parts of the 50- by 80-ft. auditorium were treated to an aerated rendition of the music which was being created many yards away. The renditions received in the auditorium were as clear and distinct as if the phonograph were placed but a few feet away, each note being given its full value and expression.

In conversation with Dr. Stratton, director of the Bureau of Standards, I was told that the experiments are to continue along this line until it will be possible to transmit music, both vocal and instrumental, by wireless for any distance which it is now possible to utilize the wireless telephone. "When that time comes," said he, "and it will not be far in the future, we will be able to sit comfortably in our homes at almost any distance and listen to the Boston or Chicago Symphony Orchestra playing in those cities, or participate in any great musical festival of the country; or it will be easily possible for Washington merry-makers to stage a dance to the music made by an orchestra on one of New York's roof gardens."

ALFRED T. MARKS.

PUBLIC RECITALS DRAW PORTLAND (ORE.) THROGS

Sunday Organ Concerts Features of
Week's Music—Rosenblatt in
Recital—Club Program

PORTLAND, ORE., Feb. 18.—Large audiences were present at the popular organ concerts given on Sunday afternoon and evening in the Public Auditorium. Prof. William R. Boone was the organist at the afternoon concert and Paul Petri was the soloist. In the evening F. W. Goodrich was the organist and Mrs. Rose Friedle Gianelli the soloist. The concerts will be given every Sunday afternoon and evening and at the price of ten cents for admission they will be

arranged for during the summer months. There is no doubt that Portland will support these organ concerts.

L. A. Rostein presented the Hebrew cantor, Josef Rosenblatt, to a large audience composed principally of musicians, music-lovers and a large part of the Jewish population of Portland on Feb. 12.

The concert had been anticipated for some time by Portland people and upon his appearance on the stage he was received with tumultuous applause. When he was heard in the opening selection, "Il mio bel foco," his success was immediately established. The beautiful quality of his full voice, which at times suddenly sinks into a remarkable falsetto, was enjoyed as a novel musical experience. The Jewish part of the audience was particularly delighted with the religious music, which he sang or inter-

preted to the satisfaction of all who understood it, and to those who did not understand, the beautiful, resonant tones were sufficient in themselves.

But it was not only the Hebrew music that pleased and delighted the audience; it was the strange, wonderful voice, the trills, the florid passages, the birdlike falsetto, the whole astounding vocal display.

His singing of "O Columbine" was delightful, but most of the audience was better pleased with "Eili, Eili" and "Omar Rabbi Elosor," to his own arrangements.

He was fortunate in his accompanist, Stuart Ross. Mr. Ross played with great beauty and expression and his solos, three numbers from Mendelssohn, Prelude, "Evening," "Rondo Capriccioso" and "Hunting Song," were warmly applauded and encored.

On Thursday noon, Mr. Rosenblatt and Mr. Ross were guests at a luncheon given in their honor at the Portland Hotel by the Portland Musicians' Club, Dr. Emil Enna, president. John Claire Monteith was the toastmaster and made the address of welcome to the guest of honor and his associate.

Prof. John R. Sites, dean of the college of music at the Willamette University, Salem, Ore., is the director of the newly organized Symphony Orchestra of that city. There are now more than forty members in the orchestra and the membership will probably be increased to fifty members. The orchestra will make its initial appearance in concert on March 4. Mrs. Jane Burns Albert, soprano, of Portland, has been engaged as soloist. Professor Sites has studied under Anton Rubinstein, Clara Schumann, Carl Reincke and has appeared on concert programs with Josef Hofmann, Schumann-Heink, Maud Powell and other artists.

Albert Creitz, violinist, was one of the soloists on the program offered by the United War Auxiliaries at the Public Auditorium on Feb. 14. Mr. Creitz, who has recently returned from New York, where he had advanced violin study, played "Gypsy Airs," by Sarasate, with fine effect. Lucian E. Becker accompanied him on the pipe organ.

A program was presented by the MacDowell Club at the Little Theater on Feb. 18. The artists were Miss Gammie, Mrs. Adam and Mrs. Carlson. Mrs. Carlson and Mrs. A. E. Davidson were the accompanists.

The presentation concert of Mrs. Maud Ross-Sardam at Astoria, Ore., on Feb. 11 was a musical and artistic success. Mrs. Rose Coursen Reed presented the singer, who was in excellent voice and warmly received. The Treble Clef Club, numbering forty-five voices, assisted at the concert.

Ernest Nordstrom has returned from service in the army and is organist at the Columbia Theater, where he was organist for three years prior to his enlistment. Just before his discharge he was appointed organist of the Y. M. C. A. organ at Camp Lewis.

TO ERECT AUDITORIUM IN WICHITA NEXT YEAR

Series of Concerts Will Provide Funds
for Building—Maud Powell and
Zimbalist Score

WICHITA, KAN., Feb. 25.—The local Knights of Columbus organization has decided to erect a beautiful and permanent building, a special feature of which will be an auditorium for music. The necessary funds are to be raised chiefly by means of six concerts to be given next season under the management of Edna Armitage. The artists already engaged include Arthur Middleton, Maud Bloomfield-Zeisler, Reed Miller and Nevada Van der Veer, the Cherniavsky Trio, Electra Gifford and Barnet Reilly. The Crawford Theater will be used for these concerts.

Wichita now has a municipal chorus which will soon have a membership of 1000. Harry Evans is the director and T. L. Krebs the secretary. At each rehearsal a short program is given by a local artist, and this practise attracts many. The chorus is planning to sing oratorios.

On Feb. 17 Maud Powell played in Wichita for the fourth time. Axel Skjerne was her excellent accompanist and was also heard in solo numbers. The recital, which was thoroughly delightful, was given in the Forum Theater, under the management of Merle Armitage. Feb. 19 brought Zimbalist for a recital in the Municipal Concert Series. His accompanist, Samuel Chotzinoff, supported him in a manner to add greatly to the pleasures of the evening. K. E.

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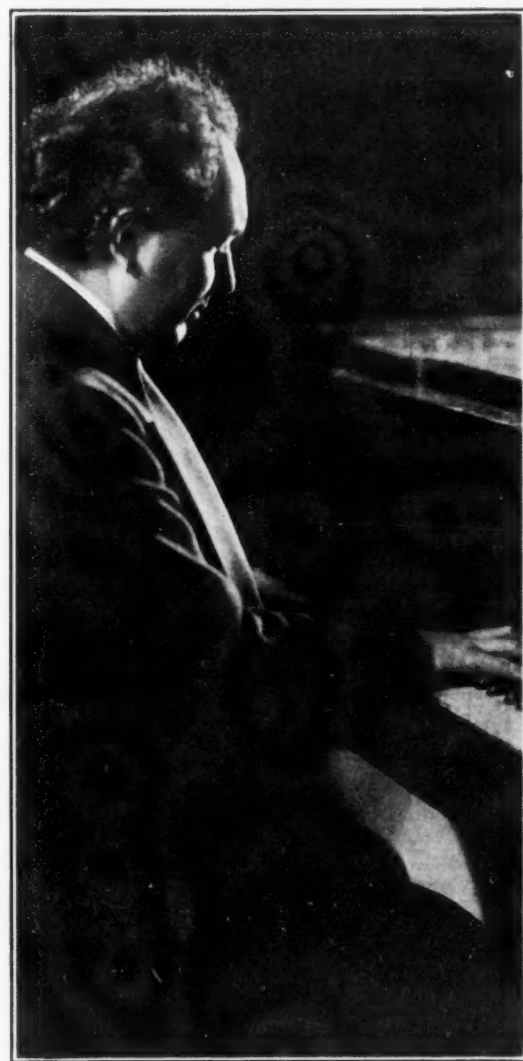
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YEATMAN GRIFFITH EXPOUNDS HIS PRINCIPLES OF SCIENTIFIC VOCALISM

Eminent Teacher Thinks Attempt to Evade Mechanical Conditions Laid Down by Nature the Besetting Sin of Singers—Breath Plus Vocal Cords the Basic Formula of Voice Production

EVERY art has its technique and is thus more or less forbidden ground to any but the specialist. Yet a good part of the technique of the most complicated musical instrument is comprehensible to a *Philister* even when it does not rouse his respect or liking. Whether or no a person has a fondness for the sound of a piano, he cannot help but realize that it is not good sense for a pianist to play a scale with first and second fingers alternating throughout. He may loathe the wailing of a violin as he does that of a nocturnal cat on a back fence; he must, however, admit that no violin can wail if the bow is unsteady in its contact with the strings.

But when you set foot on the ground of vocal technique you no longer tread a straight and narrow path. You stand at a crossroads from which radiate as many paths as spokes from the hub of a wheel. Unlike wheel-spokes, however, these paths are crooked and uneven. On one side, they lead away into the morasses of mysticism. On the other, they stretch over the rough places of *soi-disant* science.

And yet all this gloom, according to Yeatman Griffith, is artificial and unnecessary. It seems as though singing, since that is the one branch of the musical art whose mechanism is provided by nature, should be more simple and spontaneous rather than more complicated and obscure than the other branches. The trouble, according to Mr. Griffith, is that though nature gives the singer his instrument, her generosity does not extend so far as to give him that simple means of control which is the basis of the art of other executant musicians; she does not permit the visual observation of the vocal instrument in operation. The aspiring pianist can actually see the mechanism with which he works, and his mentor can visibly illustrate right and wrong.

"In beginning the study of singing"—thus Mr. Griffith states his creed—"one should make sure that the teacher will aim not at the production of effects, but rather at the development of a correct and normal manner of using the vocal organ; for without a firm technical and even mechanical foundation no singer is free to produce truly excellent effects."

The Sense of Touch as a Guide

"The prospective student should not attempt to measure a teacher's abilities by the testimony of the ear alone. The ear can too easily be deluded and tricked into liking sounds produced by methods which in the long run would prove ruinous. Perhaps the safest standard for an absolute novice to go by is the quan-

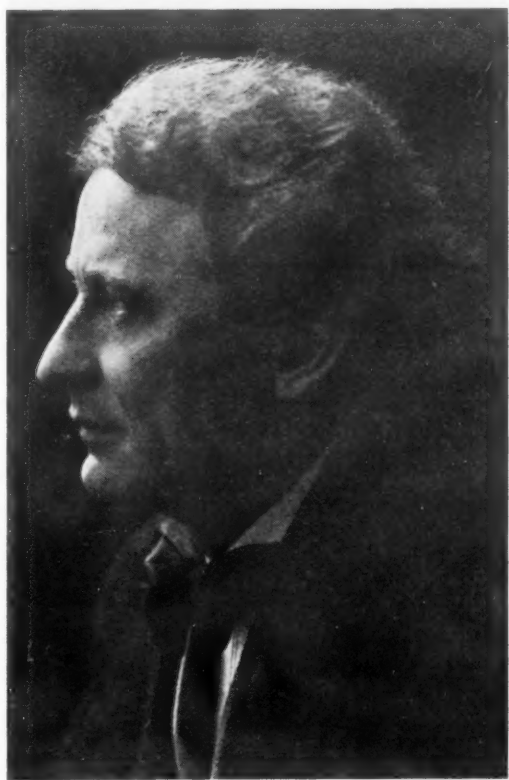


Photo by Histed, London
Yeatman Griffith, Vocal Teacher of International Reputation

tity and quality of the singers whom a teacher has trained from the ground up, for if his method is unsound that fact is bound to become evident in the voices whose usage is governed by it.

"The sense of touch is in practise as necessary a guide to good vocal production as the sense of hearing. False methods will quickly betray themselves to even the merest tyro by various abnormal muscular conditions they produce, whether of relaxation or of strain."

"In speaking thus, I am not considering man as a machine without mind, but am merely dealing with the vocal mechanism from a common-sense point of view, just as an instrumentalist deals with his fingers. In singing, as much as in any other branch of music or of human activity in general, there is a scientific fact to be coped with. Take, as an example, the convention which prescribes that a straight line and only a straight line shall be the symbol for the number one. You may prefer to use a crooked line, but whatever your preferences in the matter may be you cannot change the fact that a straight line is the only figure recognized by the Arabic system of numerals as the symbol for the number one. What convention has done in the case of the number, nature has done in the case of the vocal organ. So long as the arithmetician has to deal with the Arabic system and the singer with the human voice, these scientific facts must form the basis of their respective labors."

"Once it is recognized that a certain way of using the diaphragm and the vocal ligaments is the scientifically correct way—which means, incidentally, the simple way—the physical and mental contortions through which many singers are wont to go are summarily brought to a stop. Great singing is a manifestation of intelligence; the instrument with which he sings is the vehicle by which a singer's intelligence is expressed, and if the vehicle is incorrectly used the intelligence will go for nothing. But no restrictions will hamper the singer's intelligence if the instrument is so trained,

Declares Notion of Tone Placement to Be Fundamentally Fallacious—Tone Is an Effect—Technicians' Concern Should Be with Causes—Designates Control of Breath and Attack as Absolute Requirements

in accordance with scientific fact, that it becomes an obedient servant.

Tone Placement the Root of All Evil

"To my mind the belief that tone, which is nothing but waves of vibration, can be 'placed,' is the fallacy which is responsible for the greatest number of failures among singers. The term 'tone placement' has been sadly misused as a synonym for 'voice placing,' which, of course, is perfectly legitimate, inasmuch as it simply means classifying a voice and developing it in accordance with this classification. We know of high baritones who have forced their voices into tenors, with poor results; they have misplaced their voices."

"The effort to pick off tone somewhere above or below where it really originates has, does and always will cause trouble, for the scientific fact cannot be changed one iota by any such effort. Of course the various resonant cavities, of which we hear so much, will receive certain of these vibrations which constitute tone; where else can the vibratory waves go but into these cavities? But nothing is to be gained by the vain attempt to place or concentrate the tone in any of the cavities."

"It has been wisely said that the voice should be loosely shaken out of the throat. How can that be done if a strangle-hold is maintained on the larynx in order to keep it down or push it up? Surely any condition which purposely constricts or otherwise distorts the instrument must paralyze speech and instantly destroy spontaneity and naturalness in singing. Speak or sing while in the act of yawning, which moves the larynx out of its normal position for speech, and judge for yourself whether it is by such means that you are likely to be led up to the beautiful or natural in singing."

"Similarly, when one has focused tone in the nasal passage by lowering the uvula, what has he gained? Only a vocal mannerism which, like other mannerisms, makes it impossible to differentiate the phrases of a song by creating various atmospheres."

"The common *modus operandi* in singing is to begin with the study of chest tone, head tone, falsetto, and so forth; that is, with the attempt to establish control of breath and vocal ligaments from a point above or below the instrument, by giving tone a certain character. This idea is a wrong idea of attack, for tone is an effect, not a cause, and it is cause that should be dealt with."

The Scientific Facts About Tone

"Every kind of tone, beautiful or jarring, is produced by breath plus vocal ligaments. The breath, meeting the vocal ligaments just as they approximate, is split into the vibration waves which we denominate tone. This is neither a secret nor a theory. It is a fact."

"Only by befooling himself can one make himself believe that tone can be detached from the place where breath ceases to be breath and becomes waves of vibration. All kinds of tone are produced by the same mechanism. Let the singer realize this fact, and by dealing at last with cause, instead of with effect, he will have gained that means of control which will enable him to develop his voice to its highest stage of perfection."

"Few would be so hardy as to deny that the secret of beautiful singing lies in the control of breath and the application of it in starting or attacking a vowel sound. If the singer has a knowledge of the true value of all the vowel sounds, and that knowledge must precede any attempt to deal with consonants, we will not handicap the instrument by striving to find a position for the tone it produces."

"The attack and delivery of a vowel sound are instantaneous; the sound starts and arrives simultaneously. Vowels are exploded in speech; they

should be exploded in singing also. There is a vast difference between the correct explosion of a vowel and what is commonly and unfavorably known as 'the stroke of the glottis.' The proper way for the vowel sounds to be produced is by a normal, natural resistance from below, which is calculated to relieve all strain on the vocal ligaments and to permit them to do their work without pinching or excessive looseness. In this way the weight or effort of singing can be thrown on the parts built to carry it."

Correct Breathing an Acquired Art

"Breathing is no mystery, but one should hesitate before declaring, as some do, that it has nothing to do with singing or that it will take care of itself if we simply forget it. The intake of a singing breath and its control by means of the knowledge of how to start a vowel sound in its purity, so that every atom of breath may be converted into singing tone, is an acquired art, by no means a gift of nature."

"Such a normal and natural resistance from the lower trunk as I would recommend does not involve undue rigidity nor does it agree with absolute relaxation of the diaphragm and the respiratory muscles below it in singing. Any attempt to localize the breath or the control of it instantly throws the singer off his balance, and a similarly inadvertent effect is bound to follow on an attempt to sing on or through the instrument instead of with it."

"Of course, what I have been saying has nothing to do with the art; it is concerned solely with the fundamental mechanics of singing. If it were really true that, as one vocal teacher has written in regard to *bel canto*, 'there is nothing to-day which conveys any meaning to the term,' then there would be absolutely no use or sense in talking about the art of singing or the science of instruction therein. The truth is, however, that *bel canto* means nothing at all but 'beautiful singing,' and of that, wherever due regard is accorded the basic facts of the mechanism of singing, the present day has as great a potentiality as any period of the storied past."

DOROTHY J. TEALL.

Reinald Werrenrath and Guiomar Novas in joint recital delighted a large audience in the Paterson (N. J.) High School on Feb. 6.



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Photo by Victor Georg

[St. Louis Times]

AUDIENCE IS WILD OVER MAX ROSEN AT SYMPHONY CONCERT

BY ALBERT C. WEGMAN
Dramatic Critic of The St. Louis Times.

The Tschaikowskyites had their innings yesterday at the Symphony concert. The program was all Tschaikowsky—the sixth symphony, the violin concerto, and the "Polacca" from the G major suite.

The three items were played without intermission, the concerto enlisting the aid of Max Rosen, violinist, who was the soloist of the afternoon.

Mr. Zach began with a wonderfully beautiful reading of the "Pathétique." Many a prouder, bigger band than ours has failed to rise to heights achieved yesterday in this performance. Mr. Zach evidently was satisfied with the efforts of his men to give him adequate response, as he bade them stand and share in the ovation accorded him.

Max Rosen is still another Auer wonder child. He is a rosy-cheeked, bright-eyed boy of 19, but there is no question as to his maturity as an artist.

Not only did he perform all the difficulties this terrific concerto presents with ease and aplomb, but he showed in every phrase that he knew what he was about from a musical standpoint.

His tone is not big, but it is clear and penetrating, with never a scratch even in the most strenuous passages.

Gets Great Applause

The audience raved over him, and as he had his accompanist ready in the wings, and a Steinway was at hand, he added with piano accompaniment, Dvorak "Slavonic Dance," No. 2, arranged by Kreisler.

He scored tremendously in this, and with good reason. The boy is a virtuoso right, and will make a place for himself in the front ranks of violinists despite the number of gifted youngsters that are in the field.

A word is due the anonymous accompanist, who played most musically and discreetly.

**Re-engaged by St. Louis
Symphony Orchestra for
Next Season.**

[St. Louis Globe-Democrat]

Ovation Causes Zach to Break Encore Rule at Symphony Concert

Max Rosen Greeted With
Shouts of Gladness After
Repeated Tumult.

BY RICHARD SPAMER

A word to the wise, given in this column Saturday morning, was sufficient last night at the Odeon when the largest audience of the season assembled to hear Conductor Max Zach's all-Tschaikowsky eleventh symphony program repeated, and also to partake of the violinistic presentations of Max Rosen.

Interest in the playing of the young genius was stimulated to such an extent that when he had finished the D-major Concerto, not only one encore had to be given without too many minutes lost in walking off and on the stage, but after the conventional one encore, following five recalls, Rosen had to approach the conductor and request the rescinding of the hard-and-fast "only one encore" rule. Zach wavered but shortly. No denying that tumultuous throng. Even while soloist and dirigent were confabulating, shouts of "yes," "encore" and "more" filled the air.

Rosen left the stage, but made a well-timed return with his precious violin, and then an ovation came which for joyful noise has never been equaled at these concerts. And it was an inspiring sight as well. Many in every part of the house stood up and shouted with gladness not only because Rosen was once more to be heard, but that another rule was to be honored in the breach.

Toys with "Impossible"

Needless to remark, Rosen played his principal number, the Tschaikowsky D major concerto, fully as well as at the Friday matinee, and in one respect even better. The famous cadenza which Tschaikowsky tried his best to make unplayable was fairly toyed with by the soloist. The orchestra's violin choirs were the most intent auditors here, and the rapt attention they bestowed on the visitor's supreme essay was one of the evening's unexpected interesting moments.

MAX ROSEN

Exact reproductions of his newspaper notices after his appearances as soloist with the St. Louis Symphony Orchestra in St. Louis on February 14-15, 1919:

[St. Louis Globe-Democrat]

Max Rosen Sets New Mark for Violin at Symphony Concert

Youthful Performer Is Master
of His Instrument in
Technique and Feeling

BY RICHARD SPAMER

A new mark in solo violinism at the St. Louis Symphony Orchestra concerts was set by Max Rosen at the Odeon yesterday matinee. Perhaps it is well to place this judgment's metes and bounds by repeating that the mark was set at a concert under Conductor Max Zach's direction, the reason for this restriction being that other violinists of the celebrated Dr. Leopold Auer's pedagogic get have appeared in St. Louis at concerts of their own devising, and we recently heard on such an occasion the most widely heralded of that strong coterie, Jascha Heifetz.

Max Rosen's immediate predecessor under Zach, Toscha Seidel, was undoubtedly a richly gifted youth and gave fair account of the instruction received under his noble and approved good master, and it is not attempting to draw comparison, but merely to put right in print the consensus of opinion (pardon the archaic phrase) of yesterday's matinee audience concerning the young Max Rosen.

This fine young man is already in a class by himself. By yesterday's presents he is like good wine that needs no bush. Perhaps again the foregoing simile is not apt in these prohibition days, but we'll let it go at that.

In a Class by Himself

Saying that Max Rosen is in a class by himself means that he has all the solo violin equipment either of the others possess, plus the romantic air and feeling. It's a great thing in your youthful fiddle prodigy, this romantic air and feeling. Heifetz, we are persuaded, had little if any of it. Seidel had more, but Rosen has it to such an extent that a little more of it would detract from his fine repose, his calm poise and the deft manipulation of his instrument.

Although just about half the physical size of Eugene Ysaie, Rosen's style of playing is much like that of the great Belgian when first, two decades ago, he gleamed upon our sight, a massive apparition sent to be a moment's ornament. He has what he doesn't seem to have, great reserve force, and what is more, a greater variety of instrumental controls. Furthermore, he has the true interpretative intuition, and this enables him to make the Tschaikowsky D-major concerto sing with the fullness of Zach's first violin choir and at the same time permits him to sound his instrument individually above that hard-working assembly.

In a day when young violin giants seem to grow on every branch of Dr. Leopold Auer's scholastic tree, and yet too few to supply the ever-increasing demand, this latest product of that tonal arbor must be expected to have at his fingers' ends every trick of his professional art. He constantly showed that this is true in the presentation of the great Russian's thankful violin song.

Is Master of Instrument

What Rosen has, in addition, is such a mastery of his instrument that he fingers and bows automatically and can employ his direct thought solely to interpretation. He is executantly letter-perfect, so to speak. The exacting difficulties which Tschaikowsky put into his composition, first to give his interpreter something to struggle with; second, to convey a message of beauty by means of the instrument, were as nothing to Max Rosen. Here he presented himself like a miniature format of Eugene Ysaie, indeed. And to show that he could do everything the others attempt and do it better than they, he chose for his encore the Dvorak-Kreisler Slavonic Dance and with Emanuel Balaban at the piano played that intricate morceau perfectly. This extra number was the only departure from Zach's eleventh arrangement, which is devoted to the works of Tschaikowsky. The orchestra's principal contribution is the Symphony No. 6 (Pathetic), and the finale "Polacca" from the Suite No. 3, in G-major.

[St. Louis Republican]

PROGRAM GIVEN BY SYMPHONY IS BRILLIANT

Max Rosen Scores Great
Hit as Soloist—Will
Play Again to-day

BY J. VION PAPIN

Not in recent years has the St. Louis Symphony Orchestra given a more admirable concert than the one at the Odeon yesterday afternoon. Both in point of program and performance the entertainment was a notable achievement, and sets a standard which all the powers of the organization will be needed to live up to in its future efforts.

Max Rosen, the assisting artist, is another of the musical phenomena turned out in such great numbers from the studio of Leopold Auer, and with the possible exception of Jascha Heifetz, he is by long odds the greatest heard in St. Louis. In point of soulfulness of expression his performance yesterday surpassed anything heard from Heifetz, though it must be noted the latter in his appearance here had no such vehicle as the Tschaikowsky concerto to show his metal.

Interpretation Wonderful

Rosen's interpretation of the D Major concerto was of tremendous power and beauty, and the ease with which he threw it off surprised even those used to hearing the performance of the recent young prodigies. The task set by Tschaikowsky is a difficult one, but it was dispatched by this youthful violinist with as little effort apparently as he would run over a simple exercise.

His tones are big and resonant, and projected with ringing clearness. As is the case with other Auer pupils, he possesses the facility of making each note a complete thing the instant of its sounding, and even the most rapid scale passages are distinct and sharply defined in every minute progression. Perfect bowing makes his legatos of indescribable charm and sweetness.

The first movement, which is doubtless the most beautiful of the concerto, was played ravishingly, both by soloist and orchestra. The two leading themes and their working out furnished splendid opportunities for the concentrated talent. The cadenza was brilliantly executed, with surprising display of technique, but the return to the more tuneful passages was gratefully hailed by the audience as showing the young musician at his best.

Answers Encore

An unusual demonstration of approval greeted the conclusion of the Finale, and an encore was insisted upon, for which Rosen played the Kreisler arrangement of Dvorak's Slavonic Dance, No. 2. This stirred another tumult of applause, and but for the inflexible rule of only one encore, Rosen would not have been let off with a single added number.

The concert closed with an attractive reading and performance of the "Polacca," and this sample of the suite proved pleasing enough to make one wish that all the parts were to be played. But for a noticeable thinness in the string section, due to lack of numbers rather than quality, the performance could hardly have been improved upon.

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ECHOS OF MUSIC ABROAD

Madrid Having Most Brilliant Opera Season in Europe This Winter—Titta Ruffo Sings "Falstaff" and American Soprano Distinguishes Herself in "Andrea Chenier"—American Tenor Helps the New Puccini Operas to Find Favor in Rome—Ruhleben Prisoners of War Appear Together in a London Concert—English Writer Opines That That No Woman Is Ever an Entirely Satisfactory Interpreter of Brahms—London Concert-Givers Decide That New Works Should Have at Least a Second Hearing Before Being Shelved—Zenatello Dividing His Time Between Spain's Two Leading Cities

MADRID is having one of the most interesting opera seasons that the discouraged opera pilgrim could find in this beleaguered Europe just now. With Battistini, Titta Ruffo, Zenatello and Tito Schipa heading its list of male stars, the Royal Opera's company is particularly strong in man power.

A revival of Giordano's "Andrea Chenier," a work strangely neglected here since a solitary performance of it at the Manhattan in the good old Hammerstein days, gave the young American soprano, Maria Roggero, a chance to share the honors with Titta Ruffo. She is said to be developing rapidly in her art. Ruffo as *Gerard* was a commanding figure vocally and dramatically, according to the chroniclers, while Bernardo De Muro evidently met the demands of the title rôle.

In the name part of "Falstaff" Titta Ruffo again distinguished himself, his Spanish public being deeply impressed with his powers as a comedian. Ester Mazzoleni, who seems to be equally at ease in the heavier dramatic parts and in purely lyric rôles, held her own as *Alice*, and Maria Gay as *Dame Quickly* returned to a rôle she essayed in the noteworthy revival of "Falstaff" at the Metropolitan these ten years ago. The *Fenton* was Taccani, one of the tenors Oscar Hammerstein introduced here. The Spanish royal family was present at the first performance of "Falstaff."

Only a Battistini can make a "Maria di Rohan" possible nowadays, and it is only for the sake of the great Italian singing actor that it has been revived in Madrid this winter. This artist seems to glorify everything he touches, operatically speaking.

Ester Mazzoleni has proved her versatility by singing the name part of "La Gioconda" as convincingly as *Mimi* in "La Bohème," while her *Alice* in "Falstaff" was almost as far removed from *Aida*. Evidently a singer of old-school training is Mazzoleni.

* * *

American Tenor in Puccini Première at the Costanzi in Rome

An American tenor and a soprano who came to the Manhattan Opera House handicapped by too vociferous advance trumpetings were conspicuous figures in the recent Italian première of the three "Puccinikins" that had their world première at the Metropolitan in December.

Edvardo di Giovanni, otherwise Edward Johnson, created the rôle of *Luigi* in "Il Tabarro" for the Italian public and also that of *Rinuccio* in "Gianni Schicchi." Maria Labia, after long wanderings far afield, "came back" to the stage of her native land in Claudia Muzio's rôle of *Giorgetta* in "Il Tabarro." The first performances in Italy of the Puccini novelties took place at the Costanzi in Rome.

* * *

Lamond Provides Heavy Beethoven Meal

So few are the pianists that venture before the public nowadays with an all-Beethoven program that Frederic Lamond's recent Beethoven recital in London arrests the casual glance. This Scottish pianist is an inveterate Beethoven-recitalist.

Does anyone ever play the *Fantasie*, Opus 77, now excepting Lamond? All available data suggests a negative reply. But Lamond seems to like this antiquated work, whose one redeeming feature is a fine sweep of melody in the latter part, for he resuscitates it periodically for his all-Beethoven recitals. His playing of the "Ruins of Athens" Variations, Op. 76, was another proof of passionate loyalty to the Bonn master. His London program further contained three sonatas—the C Minor, Op. 111; the one in E Flat, Op. 31, No. 3, and the "Waldstein"—and, by way of avoiding all suggestion of stinginess on the part of the concert-giver, the G Major Rondo, Op. 51, No. 2.

Lamond revels in big programs. What is more, he is at his best in them.

* * *

Ruhleben Camp Colleagues Join Forces in London Concert

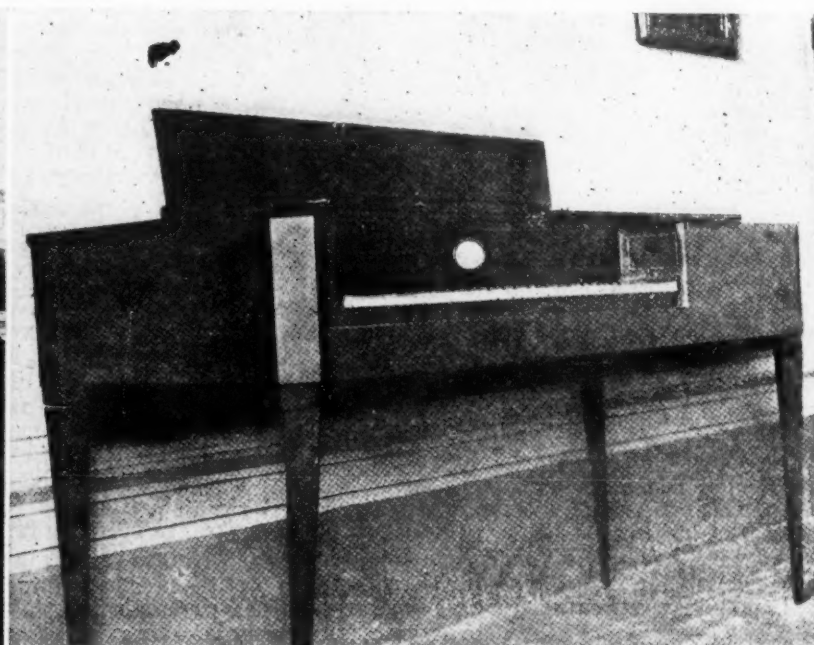
Ex-prisoners of war at Ruhleben who are now in England joined forces the other evening in a Ruhleben Concert in

also a favorite with his colleagues, while among the other pianists was a son of Max Pauer.

The favorite singers seem to have been Frederick Keel and George Fergusson. Keel sang at the first concert given at Ruhleben and from that time his services were always in demand. "He had a most amazing repertory," writes Mr. Bainton.



Pensions and Homes for Old Musicians! Here We Have a Glimpse Into the Verdi Home in Milan Where Aged Votaries of the Noblest of the Arts Are Permitted to Spend Their Declining Years. These Venerable Pensioners Seem Well Content, Paying Homage, No Doubt, to Some Score of the Grand Old Man of Italy. When the United States of America Provides Pensions and Homes for Our Superannuated Musicians, We May See More Contented, Unharried Faces Among Our Own Aged Artists. The Spinnet, Now in the Verdi Home, Was Used by the Composer About 1820



London. The list of performers was an interesting one. George Fergusson, the Scottish baritone; Edgar Bainton, a distinguished English conductor; Frederick Keel, the English folk-song specialist; Arthur Speed, a pianist who had won a high position in Berlin's music world; Arthur Williams, one of England's best cellists; Peebles Conn, a young Scotch conductor; Harry Field, the Canadian pianist, who had long been a resident of Germany; Godfrey Ludlow, the Australian violinist; John Power, pianist, and Charles Weber, conductor, all took part.

Edgar Bainton gives an enlightening summary in *Musical Opinion* of the musical activities with which the interned musicians at Ruhleben tried to kill time during the long war years. The first musician to attempt the task of setting the ball rolling was a young conductor named Adler, who had lived in Germany for many years. Undaunted by the difficulties that confronted him, chief among which was the stubborn prejudice with which the German military authorities regarded any manifestation of collective activity in the camp, he succeeded in getting together an orchestra and a choir, with which he gave portions of "The Messiah" on the first Christmas Day. Later he tried "Elijah" and Verdi's Requiem.

Among the other conductors, Charles Weber won popularity for a performance he prepared of Wormser's "L'Enfant Prodigue" and several orchestral concerts. Peebles Conn made himself a favorite through the Promenade Concerts he conducted every Tuesday evening during the summer months of 1915, '16 and '17. Dr. Ernest McMillan of Toronto, who obtained his Oxford degree while still a prisoner, is credited with excellent work in connection with the winter symphony concerts and a "sparkling and brilliant" performance of "The Mikado," while Quentin Morvaren, a former pupil of Max Reger, conducted programs of unfamiliar works and composed incidental music for plays.

Most numerous among the Ruhleben musicians were the pianists, of whom William Lindsay was the most frequently heard. At the orchestral concerts he tackled concerto after concerto, Beethoven's C Minor and G Major, the Grieg, the Schumann, the Mozart in A Major, and the Liszt E Flat and Hungarian Fantasia. Arthur Speed was

"During the three and a half years of his internment he must have sung literally hundreds of songs, the best songs of all languages, but more particularly his own. Perhaps his greatest successes were in the domain of folk-songs, of which he seemed to have an illimitable storehouse. If any of the released civil-war prisoners have come away from Ruhleben not possessing an intimate and exhaustive knowledge of English folk-songs it is not the fault of Mr. Keel."

* * *

Villani Singing in Verona

Luisa Villani, a singer who won a goodly following while in this country, has been appearing in Verona this winter. In a special review of a performance there of "Andrea Chenier" her singing of the rôle of *Maddalena* receives warm commendation. The tenor Campioni had the name part, once sung here by Amedeo Bassi when Mrs. Cleofonte Campanini made her only American appearance in opera in the rôle Mme. Villani has been singing in Verona.

* * *

Second Chance Provided for New Works in London

Many a new composition dies a premature death from lack of a second hearing. In London at least it is now gradually being borne in upon concert-givers that to place a new work on a program without following this up with a second and even a third performance so as to enable it to "sink in" with the public, is nothing short of an injustice to the composer.

Acting on this suggestion, Isidore de Lara has given Cyril Scott's new quartet not only one, but two performances, at consecutive concerts, and the London Philharmonic Quartet is putting on Igor Stravinsky's string quartet—the highly individualized Russian composer's first essay in this form, which the Flonzaley Quartet introduced to New York three seasons ago—at all three of its concerts.

* * *

Women Not Satisfactory Interpreters of Brahms?

No woman is ever a wholly satisfactory interpreter of Brahms for the simple reason that no woman is sexless, declares a writer who labels himself "Schaunard" in *Musical Opinion*. For the music of Brahms he maintains is almost sexless,

and, whereas being a man he may be temperamentally sexless and yet remain human, that apparently paradoxical condition is beyond the bounds of possibility for a woman, we are to believe.

"But the sexlessness of Brahms one feels is neither complete indifference nor the fruit of contempt. He is sufficiently the philosopher to feel the transitoriness of sense; he would blanket joy with the remembrance of pain and seek for pain a super-terrestrial balm. Nor is he a fraterniser, like the high pitched Beethoven—an inspirer, an inciter to high endeavor. His song is of contentment, of resignation, of acceptance, of the solace of nature, of the beauty of being, of raptures the mirage of death may hide from us. It is a cool haven to which his music calls us, a retreat wherein at least there is restfulness and a fallow time for recuperation of the spirit.

Gerald Cumberland, in his impishly entertaining "Set Down in Malice," flashes out a personal note when he says of him, "He was not even a god. Whereas Wagner . . ." Most will agree with him, "Schaunard" thinks, and he continues:

"The gods exhilarate but in the end exhaust us; when they madden us, communion with a fellow man is good. And when that fellow man has the vision, when through his music is made luminous to the senses the spirit of Goethe, of Paul, of the poets of the Old Testament, and of the visionaries of the New, it is a thing to hug one's star for, that there is left a corner of music to which one can creep when tired of sensation."

* * *

New "Aida" Pleases Barcelona

Barcelona still holds Eva Tetrazzini-Campanini in fond remembrance. In recording the appearance of a new soprano named Campagna as *Aida* one of the local music chroniclers notes that she brought to mind "the glorious interpretations of Eva Tetrazzini and Cecilia Gagliardi."

Both Zenatello and his wife, Maria Gay, who are dividing their operative time between Barcelona and Madrid this season, appeared in the same performance.

* * *

French and British Musicians Give Up Berlin Academy Membership

If the Berlin Academy of Arts is still in existence it has now lost three of its foreign members, as Charles M. Widor, Camille Saint-Saëns and Sir Charles Stanford have resigned their membership. It was Joseph Joachim that proposed these distinguished representatives of the French and British music worlds for membership years ago. J. L. H.

Chicago Singer's Husband Decorated

CHICAGO, Feb. 18.—Mrs. William Mack Baxter of this city, who before her marriage was Virginia Listeman, soprano, daughter of the late Bernard Listeman, has just received from her husband, Captain Baxter, chief of railroad transportation in Brittany, the jeweled cross of the Legion of Honor, recently conferred on him for distinguished service during the war.

Waldorf's Sunday Concerts Resumed

The special Sunday night orchestral concerts at the Waldorf, under Joseph Knecht's direction, have been resumed. New American compositions will again be featured.

Manager Eckstein of Ravinia on Quest for Songbirds

Head of Chicago's Famous Park Will Visit New York To
Engage Artists For Summer Opera—Novelist Pays Poetic
Tribute To Unique Artistic Resort.

LOUIS ECKSTEIN of Chicago arrived in New York on March 3 for a stay of several weeks in the interests of the coming season of Chicago's beautiful Ravinia, of which Mr. Eckstein has been for the past several years managing director. During his stay in New York Mr. Eckstein will occupy his new offices in the Æolian Building.

"While in New York," said Mr. Eckstein, "I hope to complete our plans for what I believe will be the most successful season Ravinia Park has ever had. We have already engaged for the season the Chicago Symphony Orchestra, referred to by the Chicago Tribune as 'The First Symphony Orchestra,' and negotiations are proceeding for the appearance of a most notable group of operatic artists."

The ambition of Ravinia has been to make it the most distinctive beauty spot in relation to a great city that there is in America, and to what extent this enthusiastic ambition has been realized is perhaps best expressed by the novelist Elmore Elliott Peake, who rhapsodizes over the spot's exquisite charm as follows:

"Ravinia is—well, just Ravinia, sweet and deliquescent in name and nature. She is *sui generis*. She is the only one of her kind. Her lovers gather like guests at the beautiful country estate of a friend—slowly, leisurely, with many pauses in bosky alleys of shrubbery, leafy lanes and umbrageous nooks.

"They enter the low, brown-stained pavilion which snuggles in the greenery as unobtrusively as a dryad's bower. The light from the swaying Japanese lanterns is as soft as the phosphorescent glow of a firefly's torch. When they are snuffed, and voices are hushed, a lovely

vista suddenly opens on either hand, where the jutting headlands of foliage, silvered by the early moon, are blocked like granite against the dying azure of the sky.

"The Chicago Symphony Orchestra begins its overture. The leaves, kissed by winds from Michigan's cool lips, lisp a murmurous accompaniment. A great moth—pale empress of the night—flutters soundlessly through the zone of radiance from the footlights. When the music sinks momentarily, the nocturnal insect chorus rises into audibility—the tiny fiddles of the katydids, the fairy sleighbell chorus of the snowy tree crickets. A whippoorwill mourns from afar. Vagrant perfumes of the woodland night steal into the grotto-like inclosure. Then the curtains part and the silver throats of Metropolitan singers burst into their familiar and beloved arias.

Blending Art and Nature

"We know the singers to be artists of the highest merit—world's artists, it may be stated. We have seen them in their winter homes, but how different in this enchanted spot! One half suspects them to be nymphs and fauns from the dusky coverts outside, pranked out in the velvets and silks of human vestments. One trembles lest something unhappily break the spell and they vanish, amid eerie laughter over their pretty mischief.

"This is Ravinia's supreme achievement—the blending of art and nature, the transplanting of these great exponents of music from their natural, urban home to a sylvan setting. It is this that has caused many an opera devotee to exclaim—'There is only one Ravinia!'

"Art is a jealous mistress in more senses than one. Her devotees may not worship at unhallowed shrines; and Ra-

vinia's artistic achievement, her establishment of a standard of excellence which now serves as a national criterion, is the salt with which Mr. Eckstein catches his avian rarities. Plenty of work, it may be added, goes with it.

"Thus Ravinia has become a breathing-place of the soul, a delectable mountain-top for the spirit, a refuge for a season from the jangling struggles, competitions and ostentations of life."

M. A. M.

McCormack at His Best Before Huge Worcester Audience

WORCESTER, MASS., Feb. 18.—John McCormack, tenor, was welcomed in Mechanics' Hall last night by an audience that filled the hall to overflowing. Every seat was taken, including as many extra chairs as could be placed on the platform, and even standing room was at a premium. Mr. McCormack made his appearance in the fifth and last of the season's Ellis Concerts. He was assisted in presenting the program by Lieut. Donald McBeath, violinist, and Edwin Schneider, pianist. The audience was not only the largest, but one of the most enthusiastic that ever greeted an artist here, and the enthusiasm waxed warmer and warmer with each number, until at the close of the program McCormack was given three rousing cheers that drew from him a final encore, "The Americans Come." Despite the fact that the tenor was suffering from a severe cold, he has never been heard to better advantage in Worcester. He was generous with his encores.

T. C. L.

1000 Hear Bonnet at Emporia College

EMPORIA, KAN., Feb. 21.—On Feb. 18 Joseph Bonnet gave a recital on the four-manual and echo organ of the College of Emporia under the local management of D. A. Hirschler, dean of the music department. An audience of 1000 heard Mr. Bonnet in the following numbers: First Sonata in D Minor, Guilman; "Récit de Tierce en Taille," de Grigny; Prelude, Clérambault; Fantasia and Fugue in G Minor and "In Dulci Jubilo," Bach; Chorale in A Minor, Franck; "Ariel," "Romance sans Paroles" and "Variations de Concert," Bonnet. The virtuoso's encores included a Chauvet Andantino, the Martini Gavotte, Debussy's "Cortège," a Toccata by Widor and the "Marseillaise."

STRANSKY GIVES NOTABLE CONCERT IN READING, PA.

Philharmonic Visit Called Greatest
Local Event of Kind—Hear Am-
parito Farrar and Jacobsen

READING, PA., Feb. 21.—Last Monday evening we witnessed the greatest orchestral event Reading has ever enjoyed. The New York Philharmonic Orchestra, under Josef Stransky, more than repeated its success of the previous year. Rimsky-Korsakoff's "Scheherazade" Suite was the big number on the program and Mr. Stransky received an ovation for his masterly interpretation and control of his players. The favorite Abert arrangement of Bach numbers was a distinct novelty to our music-lovers, and it was given in an impressive manner.

Hunter Welsh gave a rugged exposition of the Liszt E Flat Piano Concerto. The Magyar spirit pervaded his playing throughout the composition; he was given a distinct ovation at the close.

Walter Heaton with his choir and music club gave an unusual musicale before an overflowing audience last Tuesday evening. The program was made up entirely of solos, duets, quartets and choruses from operas.

The second Penn Wheelmen concert took place last evening, when the audience enjoyed the vocalism of Amparito Farrar. She was especially good in the aria from Massenet's "Manon" and in Sibella's "O Bocca Dolorosa"; every group of songs was heartily enjoyed. Sascha Jacobsen appeared here lately and was unusually successful. The Kreisler variations on a theme by Tartini will not soon be forgotten; his beautiful tone quality and accurate intonation proved him to be an artist who must be seriously considered at all times.

W. H.

Lydia Ferguson Gives French Program

An interesting program of French songs was presented by Lydia Ferguson, New York soprano, at the concert given under the auspices of the French Alliance of New York in the National Arts Club, Feb. 19. Miss Ferguson won admiration for her delivery of two folk-song groups and works by Thomas, Panizza, Widor, Hahn and Février.

"Mexico's Most Distinguished Pianist"

ERNESTO BERÚMEN

A few comments from the pens of New York's leading critics on his second New York Recital at Aeolian Hall, Feb. 20, 1919

While Arthur Rubinstein was holding forth in Carnegie Hall another excellent artist, Ernesto Berúmen, was delighting a friendly gathering in Aeolian Hall. Señor Berúmen, despite his youth, enjoys the distinction of being Mexico's most distinguished pianist, and well might his compatriots have felt proud at what he achieved yesterday in a programme which embraced the Bach-Liszt Organ Fantasy and Fugue in G minor; the prelude from Bach's Partita in B flat; Friedman's transcription of the Ballet of the Happy Spirits from Gluck's "Orfeo"; Brahms' Rhapsody in B minor; Grieg's Ballade in form of Variations; Gabriel Fauré's Romance Sans Paroles; Granados' Allegro de Concerto and Liapounoff's Nocturne and "Lesghinka" (not Leginska, by the way).

Ernesto Berúmen also has progressed since he was heard here last. Vigorous, manly, direct in his methods, with never a suggestion of flamboyance in his address, he played on this occasion not only with assurance and with precision, but with a fine regard for the emotional message of the music he interpreted. There was brilliancy in his performance of the unfamiliar Granados and Liapounoff selections, and the audience, stirred to enthusiasm, lingered for the supplementary contributions.—Max Smith, in "N. Y. American."

Ernesto Berúmen, a remarkable young Mexican artist, delighted a considerable audience at Aeolian Hall yesterday afternoon with his brilliant playing of a varied and highly interesting program. The youth and romantic appearance of the pianist enhanced the interest of the performance, and added to the surprised gratification of his hearers, for he played with a mingled passion and poise, calm vigor and emotional intelligence that fixed the artistic success of his recital. The Grieg's Ballade in the form of variations, Bach's prelude from "Partita" and

Enrique Granados' Allegro de Concerto were striking features of the performance.—"Morning Telegraph."

Ernesto Berúmen, the Mexican pianist, who was first heard here last season, gave a recital yesterday afternoon in Aeolian Hall before an audience which nearly filled the auditorium. He offered a programme of admirable selection and in such works as Brahms' B minor Rhapsody and Grieg's ballad; his performance showed a commendable technic with virility and clarity of style.—"New York Sun."

Inspiration helped Ernesto Berúmen, the young Mexican pianist, in the selection of his programme for his recital yesterday afternoon. After the first group of Bach, Gluck and Brahms, in which he was gradually getting into his by no means conventional stride, he played compositions which exactly suited him. He is a wide-eyed, black-haired boy, with a temperament which certainly has not impeded his development. In the Grieg Ballade he made the melody sing its own song of melting fiords, but he was happiest in the Granados Allegro de Concerto and Liapounoff's Nocturne and Lesghinka, into which he put a fiery intensity that was all Latin ardor. He is a sincere musician and has a fine, ringing tone.—Katharine Lane, in "Evening Mail."

Ernesto Berúmen, a young Mexican pianist who is doing much for music in this city, gave an Aeolian Hall recital yesterday afternoon. The interest inevitable to such a programme as his would alone be sufficient to gain it as good and keen an audience as Mr. Berúmen had. For he played the Grieg Ballade, among other things; the Fauré Romance, Granados, Concerto Allegro and two tantalizing pieces of Liapounoff.

Mr. Berúmen is a thorough musician and one beyond mere capability. He still

plays with too heavy a hand, but there is manliness and an unaffected sincerity to his work which compensate.—"Evening Sun."

Ernesto Berúmen, the Mexican pianist, already known to local audiences, gave a successful recital yesterday afternoon at Aeolian Hall. Mr. Berúmen acquitted himself with marked technical and interpretative skill. His work is straightforward and sincere, and he has the rare faculty of holding the interest of an audience straight through a recital. At the conclusion of his programme he was recalled many times and was most generous with his encores.—"New York Globe."

With a programme of piano music yesterday at Aeolian Hall, Mr. Ernesto Berúmen aroused applause not unlike in persistence that accorded some of our veteran pianists. Nor was the audience's commendation unearned. It required only the Bach Prelude in B flat to establish a perfect sympathy between the performer and appreciator. Then followed an hour of selections so musically appealing that the auditors refused to leave the hall before another hour of added numbers had been graciously conceded by the young, unaffected pianist.

This concert was Mr. Berúmen's second at Aeolian Hall. Last year, his first appearance on a local music platform brought him generous praise from all sources. His reception this year had all the enthusiasm of an ovation. Mr. Berúmen, who has been in New York for three years, conducting a studio with Mr. Frank La Forge, is called the young Mexican pianist. Young, he is, and buoyant; and Mexican or not, he is a pianist. Not as pianists come and go is he one; but as a sound musician on most intimate terms with all the devices and niceties of pianoforte playing. In a season which brings much grist to the mill, but grinds out more husks than flour, Mr. Ernesto



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Berúmen's gifts are right welcome and refreshing.

The numbers selected for the afternoon's programme were well chosen to display the excellent—though never ostentatious—qualities of the performer. Following the Bach arrangements, a tenderly conceived "Ballet of the Happy Spirits" by Gluck, altered by Friedman, engaged Mr. Berúmen's hearers with the exquisite tone and various color use in the interpretation. Again, the pianist's control of velvet and singing tone found use in Fauré's "Romance sans Paroles" and in Liapounoff's Nocturne. The splendid, manly vigor and consistent speed exercised in playing Granados' Allegro de Concerto and Liapounoff's Lesghinka exposed an aspect of the Mexican's art that, together with his keen musical intelligence and disposition, and his refinements of tone, fully established Mr. Berúmen as a master of the piano.—Prof. Randolph Somerville, in "The Observer," Long Island City, N. Y.

MR. BERÚMEN IS TEACHING AT 220 MADISON AVENUE, NEW YORK CITY

GABRILOWITSCH TO REMAIN IN DETROIT

Will Head Symphony at Least
Two More Years—Ysaye
Forces Visit City

DETROIT, Feb. 27.—As was outlined in last week's dispatch to MUSICAL AMERICA, a meeting of the Detroit Symphony Society was held on Feb. 20 to determine on future activities with regard to the orchestra and the conductor, Ossip Gabrilowitsch. At the recent invitation concert held at Temple Beth-El, an announcement was made to the effect that Mr. Gabrilowitsch had consented to remain in Detroit for at least two more years, but the conditions under which he made this agreement were not made public. He desires to raise the orchestra to the high plane of the leading bands in America, and in the effort to accomplish this he cannot be hampered by lack of funds. He feels the necessity of increasing the personnel of the organization from twenty-six to ninety players to be chosen by competitive examination, and he also insists that a suitable home should be provided for the organization. During the current season it has been found necessary to hold rehearsals in various halls, while the concerts take place in Arcadia Auditorium, and this arrangement has proved a great hardship to both the conductor and his men. The society is now endeavoring to obtain a hall which will be available for both rehearsals and concerts and which will also house the business offices, library and conductor's studio. These changes would bring the budget for next year to \$175,000, a sum which the society has voted to raise. The Board of Directors hopes to have completed, by March 1, arrangements which will enable Mr. Gabrilowitsch to sign a two-year contract.

The largest Sunday afternoon audience of the season greeted the Detroit Symphony Orchestra at Arcadia Auditorium on Feb. 23. Mr. Gabrilowitsch opened his well-balanced program with the Mendelssohn "Ruy Blas" Overture. The "Nut Cracker" Suite of Tchaikovsky was given in response to many requests.

The closing orchestral offering was a spirited version of the "Coronation March" from "The Prophet," by Meyerbeer. A Dvorak Concerto for cello and orchestra brought forward Julius Sturm, assistant conductor, in the rôle of soloist. Mr. Sturm displayed a tone of velvety smoothness, excellent technique and broad musical understanding, and was repeatedly encored. Vera Kaplun Aronson, playing the Saint-Saëns G Minor Concerto for piano and orchestra, acquitted herself finely.

Keen interest not untinged by curiosity drew a vast throng to Arcadia Auditorium on the evening of Feb. 20, to hear the Cincinnati Symphony Orchestra, under the bâton of Eugen Ysaye, and presenting the Belgian tragedian, Carlo Liten. Ysaye's readings were notable for a compelling dignity, yet at no time did they seem heavy. The effects which he produced with the string choir were marvels of beauty, and his presentation of the Schubert "Unfinished" Symphony, though differing greatly from Gabrilowitsch's as demonstrated during the previous week, was one to command profound admiration. The opening numbers of the program were the "Star-Spangled Banner," the Belgian national anthem and Hadley's tuneful "In Bohemia" Overture, all eagerly applauded. The chief feature of the program was "Exile," a tone-poem for string orchestra without double basses, from the pen of Ysaye himself. It proved a double triumph for the composer-conductor. Mr. Liten contributed two recitations in French, "Carillon" and "Le Drapeau Belge," both given with intensely dramatic effect, while the orchestra played the accompaniments composed by Edward Elgar.

In accordance with the reciprocity scheme which is being promoted by the Federation of Musical Clubs, the Musical Arts Club of Detroit presented Anna Cada, pianist, and Mrs. Frances Morton Crume, contralto, of the St. Cecilia Club of Grand Rapids on Feb. 25. Miss Cada's work in the Schumann Sonata in G Minor was ample proof that she was deserving to win the recent Federation contest, and her performance of the remaining solos and accompaniments was on the same high plane. These included

a Chopin group, the "Shadow Dance" and "March Wind" Etude of MacDowell and a Leschetizky "Arabesque." Mrs. Crume opened the program with a well-balanced and dramatic interpretation of "My Heart is Weary" from Goring-Thomas's "Nadeshda." Her voice is powerful and vibrant and was heard to advantage in Kramer's "The Relief," Chadwick's "Thou Art to Me" and "The Diver," by McMillan. "The Three Gypsies" by Liszt and "O Don Fatale" from Verdi's "Don Carlos" completed a thoroughly delightful program.

On the evening of Feb. 25 the American Guild of Organists gave a concert at St. John's Church, the program being presented by Newton J. Corey, Charles Frederic Morse, Abram Ray Tyler, Charles Wuerth and Winifred Whitely. An important addition to the staff of the Detroit Institute of Musical Art is John Koneczny, who has joined the ranks of its vocal teachers. On the afternoon of Feb. 17 the Chamber Music Society held a meeting at the Hotel Ponchartrain, Mr. and Mrs. Frederick L. Abel, cellist and violinist respectively, and Francis Mayhew, pianist, presenting the program. M. Mc. O.

TORONTO MENDELSSOHN'S OPEN PEACE FESTIVAL

Concert by Noted Organization Adds
to Its Laurels—Operetta Presented
by Local Church Singers

TORONTO, Feb. 22.—A great success was scored by the Mendelssohn Choir of Toronto in the opening concert of its Peace Festival on Feb. 21. A capacity audience greeted the choir, whose excellent work was rewarded with great applause. Splendid tribute was paid to H. A. Fricker, the conductor. This is the second year that he has been in charge. In an exacting program, representing various styles of compositions and technical construction, the chorus surpassed its efforts of last year. The accompaniments of the Philadelphia Orchestra, Leopold Stokowski, conductor, were also heartily received.

The Mendelssohn Choir, which has won a big name for itself, was founded in 1894 by Dr. A. S. Vogt, conductor, and speedily made a reputation for finished singing of a cappella music. It met with such great approval that it entered on a wider field of operation, until its annual concerts assumed the importance and magnitude of festivals. In 1907 the choir gave a concert in Buffalo and two in New York, and won great approval. In 1908 it secured the co-operation of the Chicago Orchestra and also sang in Buffalo, and in 1909 sang in Chicago. By 1911 it had extended its journeying to take in Cleveland. Early in 1914 arrangements were completed for a 1915 European concert-tour, and the Toronto City Council voted \$10,000 toward the expenses, which, with other subscriptions promised from private sources, totaled a sum of \$62,000. The war, of course, prevented the trip. In 1907 Dr. Vogt resigned the conductorship and was succeeded by H. A. Fricker of Leeds, England.

A favorably received amateur production this week was the choir of St. Anne's Church in a new operetta, "The Highwayman," the book and most of the music by Edward W. Miller, organist and choirmaster of the church. The principal singers, who were heard to good advantage, included Mrs. G. F. Liddle, contralto; the Misses Hutchison, Cooper and Neil; A. E. Brundreth, baritone, and Arthur Bennett, W. T. Bell, R. Moon, James Slocum and H. G. Bloom. The choir has had the honor of being selected to sing the choral music at the Canadian National Exhibition during three successive years. Mr. Miller's songs, twelve in number, were well received.

A gathering of great interest to those engaged in the development of better musical education in Canada was the dinner given at the King Edward this week and attended by many prominent musical men. Dr. Hollis Dann, dean of the music faculty in Cornell University, was the chief speaker. It is hoped that this meeting will mean much for the future development of musical education in the Province of Ontario. Saskatchewan has taken the lead among Canadian provinces in encouraging the study of music in the schools, and there pupils are allowed to count their standing in music of as much academic credit as that in any other subject. W. J. B.

Anderson Artists Appear in Numerous
Concerts

Artists under the management of the Anderson Musical Bureau who have been heard lately include Charles Hart and

Fred Patton, who appeared last week with the Toronto Mendelssohn Choir. Irene Williams, just after her successful recital at Aeolian Hall, sang at Englewood, N. J., under the direction of A. D. Woodruff. Gretchen Morris was heard in Springfield, Mass. Margaret Jamieson, pianist, appeared in joint recital at New London with Thibaud. Dicie Howell has been making a Southern tour.

Engagements booked this week include Irene Williams, New Haven Symphony Orchestra, under the direction of Dr. Horatio Parker. Gretchen Morris, Charles Hart and Margaret Jamieson are to be heard in Newark, March 18. Charles Hart and Fred Patton will give a joint recital in Olean, March 13. A quartet made up of Irene Williams, Emma Gilbert, Charles Hart and Fred Patton will be heard in "Elijah" at Halifax, N. S., April 28.

Beryl Rubinstein Evokes Applause as
Soloist with Humanitarians

Beryl Rubinstein, the brilliant young pianist, appeared as soloist at the concert of the Humanitarian Cult in Carnegie Hall on the evening of Feb. 26. He was heard in Liszt's "St. Francis Legend," Mazurka Brillante, F Minor Etude, Eighth Rhapsody and "Campagna" and numbers by Rubinstein, Grieg and himself. His work was distinguished by the technical finish, the lovely tone and the interpretative poetry that mark all his work, and the audience greeted him demonstratively.

The other artist of the evening was Betty McKenna, soprano, who sang numbers by Massenet, Ross and Koemmenich admirably.

February Engagements of Amy
Ellerman

February has been one of the busiest months on record for Amy Ellerman, contralto, of New York. At the first annual concert held under the auspices of the Ladies' Aid Society of St. Paul's Evangelical Church, Feb. 12, Miss Ellerman was heard with the Sittig Trio. She sang Tchaikovsky's "Adieu forêts," di Nigero's "My Love Is a Muleteer" and A. Goring Thomas's "Time's Garden." Miss Ellerman was also heard in the Franklin School Auditorium in East Orange, N. J., Feb. 22.

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KITTY CHEATHAM



Photo by Ira L. Hill Studio

"SUCCESS in every sense of the word characterized Kitty Cheatham's recital at the State Normal College. . . . Her program was assuredly one of the most delightful Winona audiences have long been privileged to enjoy. . . . A great artist, a teacher . . . she is informal and yet so refined; so "different," and yet so simple; so captivating, yet so uplifting . . . she is simply inimitable . . . everyone who heard her will always remember the two hours with Kitty Cheatham.—Winona (Minnesota) Independent, Feb. 18th, 1919.

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GALLI-CURCI Floors Huneker

Brilliant singing by the great Soprano takes famous critic "off his perch."

He admits it.

James Gibbons Huneker, America's most interesting musical critic, in the course of a review of Galli-Curci's performance in "La Traviata" makes the following admission. (Mr. Huneker is one of the most notable of the recent converts to the ranks of Galli-Curci's enthusiastic admirers.)

"She sang with a lark-like freedom last night that floated the sensitive listener on the 'Wings of Song' and every now and then she let go and we tumbled earthward."

Other Significant comment on Galli-Curci's Reappearance in New York:

Applauded by Madame Sembrich

Mme. Galli-Curci from the first scene to the mad scene sang with exquisite and assured fluency and charm. In the famous sextet her voice soared above the others and the orchestra in astonishing fashion, and the number aroused extraordinary enthusiasm. There was no tendency to flatness, and there was an appealing ring in her arias, apart from the big coloratura solo, which touched the heart.

No one applauded her more heartily after the mad scene than her famous predecessor as Lucia, Mme. Marcella Sembrich, who occupied a stage box.

—N. Y. Herald.

"Her Florid Singing Excellent in Smoothness and Clarity."

At the Lexington Theatre "Il Barbiere di Siviglia" was given in the evening. A large audience assembled at the magic call of the name Galli-Curci. The much admired soprano sang Rosina for the first time in the current season. As the heroine of Rossini's delightful opera buffa she was heard last winter, but her impersonation added nothing to her artistic stature nor to her fame.

Last evening, however, she was decidedly better. Her voice was in good condition, and her singing had spontaneity of manner and fullness of tone. Her florid singing was excellent in smoothness and clarity, and as usual she made especially brilliant points with her generously distributed staccati. In the lesson scene she sang Benedict's variations on the "Carnival of Venice."

Mme. Galli-Curci is by no means an irresistible comedienne, but last evening there was considerable unction in her Rosina, while her personal charm, which is great, added much to the impersonation.

—W. J. Henderson, N. Y. Sun.

A KNOCK for the "Knockers"

There was another Galli-Curci fête in the Lexington last night, and the house, of course, had been sold out long ago.

Attempts have been made of late here and there to belittle the art of the fascinating little prima donna. Her occasional deviations from the mathematically correct pitch, for example, are emphasized

inordinately by her detractors. Apparently, however, these particles of cold water, industriously sprayed, have not the slightest effect on the ardor of Mme. Galli-Curci's admirers. Her attractive powers, measured in cold cash, increase daily.

—Max Smith, N. Y. American.

Singing Which Disarms the Doubting Critic.

After hearing such singing as that of Amelita Galli-Curci at the Lexington Theatre last night in "Dinorah" the most doubting critic must fain acknowledge the charm and artistry of the young prima donna.

—James Gibbons Huneker, N. Y. Times.

Mr. Finck on the Band Wagon.

Madame Galli-Curci, in comedy mood, sang for a crowded holiday house in "The Barber of Seville" at the Lexington last night. In voice and acting and figure she showed and gave delight as Rosina, though the delicacy and sprightliness of the opera are always bound to suffer in a large auditorium. In the lesson scene Madame Galli-Curci sang the air and variations from "Carnival of Venice," then as two encores "Home, Sweet Home," the simplicity of the song bringing to uncomplicated revelation the best qualities of her voice and art.

—H. T. Finck, N. Y. Evening Post.

"New York Beginning to Learn."

Mme. Galli-Curci awoke in the packed house exactly those same emotions which greeted her first singing of that "shadow waltz." For exactly as last year she had to come before the curtain and sing it over again before the bravos and applause would give her rest. This year perhaps there were a few more flat hunters with suspicious ears cocked for the false notes, but these had little satisfaction last night, and went away pronouncing her legato work at the famous scene's commencement, a portion of incomparable exquisiteness. And so New York is beginning to learn that Mme. Galli-Curci conquers not by coloratura alone!

—Gilbert W. Gabriel, N. Y. Evening Sun.

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TAMAKI MIURA HONORED BY RUSSIAN PRINCESS

Regal Pomp Greets Guests at the Reception Given for Diva—East and West Meet

Cosmopolitan in the extreme was the interesting gathering at a reception given by Princess Lvoff at her beautiful New York residence, Sunday evening in honor of Mme. Tamaki Miura, the Japanese prima donna of the Chicago Opera Association. The Far-East and the Occident were represented; there were Japanese, Chinese, Persians, Russians, Italians, French and, for good measure, a liberal sprinkling of English and Americans.

With all the pomp and ceremony of an old world royal function the titled Russian and her charming guest of honor received in the spacious corridor on the second floor. The beautiful appointments of the home, decorated as they are with exquisite portraits painted by the Princess, lent a picturesque and delightful atmosphere to the occasion.

Mme. Miura graciously consented to entertain the guests and after singing a *Mimi* aria from "La Bohème," an opera which, by the way, she has been studying with Mme. Gina Ciaparelli-Viafora, as well as a number of Japanese songs and two or three in English, her delighted audience made urgent request for "Un bel di" from "Madama Butterfly." This aria has become most familiar to opera-goers who have witnessed Mme. Miura's charming presentation of the Japanese heroine in Puccini's opera. Mme. Miura was in perfect voice and this occasion gave an opportunity to observe her charm and beauty in recital.

Theodore Kittay, the tenor, well known from his operatic career with the Rabinoff forces some two or three years ago, added to the musical program. He has also been studying recently with Mme. Viafora. He sang an aria from "Manon Lescaut" and several Russian songs, and at the suggestion of the audience, added the *Rodolfo* narrative from "La Bohème." This last he gave with a ringing beauty of voice, worthy of some of the best tenors who have sung this rôle. A charming duet in Italian was sung by Mme. Miura and Mr. Kittay.

Ralph Leopold, a pianist of distinction and a brother of Mrs. Baker, wife of the Secretary of War, who was a guest, kindly consented to play the accompaniments for the operatic numbers. Mr. Leopold, who was in Europe at the outbreak of the war in 1914 and who since then returned to the United States to join the American Army, is now awaiting his discharge and has plans for a concert tour in the United States shortly. On Saturday evening he gave a recital at West Point.

After the musical program supper was served and dancing followed.

Among the guests, numbering nearly two hundred, were Mr. and Mrs. Gilbert of the Philippine Islands, the Russian General Lodijensky, Judge Alton B. Parker and Mrs. Parker, Chonosuke Yada, Japanese Consul General, Mme. Yada and Miss Yada; Louis H. Junod, Swiss Consul, and Mme. Junod; Yang Yu Yung, Chinese Consul, and Mme. Yung; H. H. Topakyan, Persian Consul General, and Mme. Topakyan. Mr. and Mrs. Pessenden, Mrs. Perry, Mr. and Mrs. Gilford, Mr. and Mrs. Hildrup, Gianni Viafora and Mme. Viafora, Mr. and Mrs. Nissen; M. F. Povetzky, acting Russian Consul; Prince Vladimir Loukomisky; Lt. Commander Tricon; General Pierson and Mr. Pierson, Jr.; Judge and Mrs. Holt; Mr. and Mrs. Melbert B. Cary; Mr. and Mrs. Rumel H. Landel; Mr. and Mrs. Robert H. Tugersol; Mr. and Mrs. Moore; Colonel and Mrs. Kingsbury; Mr. and Mrs. R. Tchinnomiya; Mr. and Mrs. Tom Stuart Durand; Mr. and Mrs. Victor Cummarock and Colonel F. Barker.

Princess Lvoff's striking portraits of King Edward VII., Andrew Carnegie, Judge Alton B. Parker, the late Theodore Roosevelt and many other prominent personages in Europe and America have gained for her a position of eminence which extends over two continents.

SAGINAW, MICH., Feb. 25.—Mischa Elman met with a cordial reception here last Wednesday, playing to a large audience with his customary artistry. The Russian violinist, one of the few artists who have appeared here since the influenza epidemic abated, was applauded enthusiastically and was forced to play four encores after his last number. He played a varied program of standard works.

C. H. C.

Tollefsens Give Reception in Kneisel's Honor



Views of Carl H. Tollefsen's New Home: (1) Reception Hall; (2) the Tollefsen Trio, Mme. Tollefsen at the Piano, Mr. Tollefsen Standing, Michel Penha, 'Cellist; (3) Mr. Tollefsen in His Studio.



THE Tollefsen Trio opened its new studios with a reception to Franz Kneisel on Feb. 16, and a company of more than eighty guests came out to honor Mr. Kneisel and to enjoy a delightful musical evening.

In his opening speech Mr. Tollefsen wittily apologized for "having ascribed ordinary Brooklyn intelligence to New Yorkers," some of them having complained that they had difficulty locating the studios from his printed directions. In the course of his speech he dwelt upon the impressions gained while hearing the Kneisel Quartet for the first time about eighteen years ago; his desire to study with Mr. Kneisel, which could not be realized at that time, since the Kneisels were still located in Boston, and his finally being accepted as a pupil in 1906, when Mr. Kneisel came to New York to become the head of the violin department of the Institute of Musical Art. Then Mr. Tollefsen added an anecdote relating to a conversation between himself and the veteran organist and pedagogue, Edward Bowman, now deceased; during the summer of 1906, prior to taking up his studies, he asked Mr. Bowman whether Mr. Kneisel spoke English, to which the organist replied, "Yes, he does, but you will learn more from what he doesn't say than from what he does." Mr. Tollefsen remarked that the wisdom of this was made apparent during his three years of study. In concluding, Mr. Tollefsen paid high tribute to Mr. Kneisel as an idealist who inspired his pupils with high aims.

An interesting program followed, in which Miss Taglione, a fourteen-year-old pupil of Mrs. Tollefsen, played the "Rigoletto" Fantasie, by Liszt, and gave much pleasure. Mr. and Mrs. Henry Allen Price, widely known for their readings and humorous sketches, gave several delightful numbers. Mrs. Price was an able assistant at the piano. Adelaide Fischer-Federlein sang a few French "Bergerettes" with a charm which delighted everyone. She was accompanied by Mr. Federlein. Edmund Severn was then introduced and in his usual humorous vein spoke of conditions musically when Mr. Kneisel first came to America. He dwelt upon the large part Mr. Kneisel had played in spreading the cause of chamber music throughout the United States and that the present interest in this intimate form of art is in the main due to him. His remarks were listened to with rapt attention and were received most cordially. Mabel Ritch, contralto, sang an aria,

displaying a voice of rare loveliness; this was followed by the Tollefsen Trio in two short numbers, exquisitely played.

A distinct feature of the evening was the appearance of the veteran American poet, Edwin Markham, who came from his home on Staten Island to be with the Tollefsens and, incidentally, pay his respects to Mr. Kneisel. He gave several original poems and readings. It seems hardly necessary to add with what interest his offerings were received and his genial personality remarked. Following Mr. Markham's readings, there was a social hour and a splendid repast, enlivened by witty and entertaining conversation.

Those invited were:

Mr. and Mrs. Franz X. Arens, Charles D. Atkins, Emilie Frances Bauer, Harold Bauer, Carolyn Beebe, Mr. and Mrs. Arthur Bergh, David Bispham, Mr. and Mrs. Martin Blumenthal, Louis Bostelmann, Mr. and Mrs. Eugene V. Brewster, Mr. and Mrs. Edwin Bry, Mrs. Jean Bry, Helen Bry, Mrs. Cecelia Buck, Harry T. Burleigh, Mr. and Mrs. Henry T. Child, Julia Claussen, Dr. Carter S. Cole, Mr. and Mrs. Charles S. Conklin, Mrs. Frederick S. Coolidge, Mr. and Mrs. Carl Deis, Mr. and Mrs. Albert von Doenhoff, Mr. and Mrs. Vladimir Dubinsky, Mr. and Mrs. Harry Eisenbach, Mischa Elman, Richard Epstein, Mr. and Mrs. Carl Figue, Adelaide Fischer, Mr. and Mrs. Walter S. Fischer, Mr. and Mrs. Paolo Gallico, Samuel Gardner, Wilfred Glenn, Mr. and Mrs. Edwin F. Goldman, Rubin Goldmark, Percy Grainger, Mrs. Rose Grainger, Florence Gwynne, Mr. and Mrs. George Hamlin, Mr. and Mrs. Theodore Hansen, Henry Gaines Hawn, Mr. and Mrs. Sigmund Herzog, Mr. and Mrs. Charles S. Holm, James Gibbons Huneker, Mr. and Mrs. Henry Holden Huss, Mrs. Shannah Cymming Jones, Mary Jordan, Mr. and Mrs. Franz Kneisel, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. S. Leavy, Hans Letz, Mr. and Mrs. Henry Liebmann, Samuel Lifschey, Mr. and Mrs. A. W. Lillenthal, Mme. Signo Lund, Mme. Charlotte Lund, J. S. McDonald, Mr. and Mrs. Ernest McIntosh, Mr. and Mrs. Edwin Markham, Mr. and Mrs. Arthur Middleton, William B. Murray, Berthold Neuer, Mr. and Mrs. Michael Penha, Mr. and Mrs. Maximilian Pilzer, Eugenio Pirani, Alma Webster-Powell, Mr. and Mrs. Henry Allen Price, Christopher Ravn, Rosita Renard, Mrs. George Reichmann, Mr. and Mrs. F. W. Riesberg, Alexander Rihm, Mabel Ritch, Mr. and Mrs. Alexander Russell, Mr. and Mrs. Walter Henry Rothwell, Dr. Cornelius Rybner, Mr.

and Mrs. A. H. Rygg, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Herman Sandby, Leo Schulz, Mr. and Mrs. Edmund Severn, Adele T. Somerville, Mr. and Mrs. G. Waring Stebbins, Vilhjalmur Stefansson, Mr. and Mrs. Josef Stransky, Marie Sundelius, Ada Taylor, Dr. and Mrs. Richard Taylor, Mr. and Mrs. Earle Tuckermann, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Albert C. Weston, Mr. and Mrs. Ole Windingstad, Mr. and Mrs. Leopold Winkler, Mr. and Mrs. Willem Willeke and Mr. and Mrs. R. Huntington Woodmann.

Clara Kalisher Gives Reception for Her Pupil

Clara Kalisher, New York vocal teacher, gave a reception at her studio on Feb. 23 to introduce her pupil, Mrs. Jerome W. Frank. There were more than 200 persons present and the enthusiastic applause which greeted each of Mrs. Frank's numbers was well deserved. Among the guests present were Ernest Glendenning, Helen Ware, Marie Horne, Mrs. Charles Cowne, Mrs. Jessiman Harrison-Irvin, Count Wachtmeister, Mrs. Lola Carrier-Worrell, Dr. George Swinburne, John Alonzo Williams, J. Edward Weld, Mrs. C. F. Fuerst, David Bispham, Mr. and Mrs. Gardner Lamson, Elsie Jean, Mme. Adele Baldwin, Dr. Walter Bogert, Mana Zucca, Frederick Wendt, Mlle. Massenet, Mr. and Mrs. George Francis Herriman, Mrs. Beatrice Gobert, Mr. and Mrs. C. F. Fuerst and Claude Warford.

Helène Romanoff Appears with Russian Orchestra on Tour

Helène Romanoff, the Russian dramatic soprano, who recently made her American recital début at Aeolian Hall, left last week as soloist on tour with the Russian Symphony Orchestra, Modest Altschuler, conductor. Mme. Romanoff is appearing with the orchestra during the next three weeks and is singing a number of arias from Russian operas on this tour.

Frieda Hempel and Leo Ornstein will be the soloists at the fifth *Evening Mail* Save-a-Home Fund concert in Carnegie Hall, Wednesday evening, March 12, with the Philharmonic Orchestra, Josef Stransky conducting.

SAMAROFF

in

NEW YORK



Photo by Pauline Hamilton

Mr. Henderson in the New York Sun, Feb. 28th, 1919.

"Mme. Samaroff has played often in this city and generally with credit to herself. But **she made a new high water mark yesterday.**

"Her performance of the Liszt Sonata was beautiful. **It was one of the best the composition has had in this town in many years.** In respect of nice adjustment of the details of its structure, of clarity of utterance and of variety of tonal effect we recall none better.

"The slow middle section in particular was given with fine repose, poetry of conception and exquisite tone. It really makes little difference what else she did, though she played well, for this one achievement was sufficient to prove her art has grown in breadth, in delicacy and insight."

Mr. Finck in the Evening Post, Feb. 28th, 1919.

"Her playing of Liszt's colossal sonata at Aeolian Hall yesterday afternoon would have placed her in the front rank had she not been there before. Of living pianists only four—Paderewski, Hofmann, Powell and Friedheim—could have excelled or equalled her eloquent proclamation of the genius of this epoch-making work. We have heard this sonata played in ways that quite justified all the disparaging things said about it by Teutonists. The pianists did not go below the surface; to them Liszt was mere technique—brilliant but shallow. But the real Liszt players—and Olga Samaroff is one of them—take technique for granted, as Liszt himself did, and dive deep into this eceanic music to bring up the pearls. We have never heard the ravishing melody and the exquisite harmonies of the slow section played with more sincerity and feeling than on this occasion. An intensely musical spirit animated the whole performance. **It was emotional playing of the highest order.**"

Mr. Reginald de Koven in the New York Herald, Feb. 28th, 1919.

"The principal number on her programme was Liszt's Piano Sonata. The virility of touch, the nobility of sentiment and the brilliancy with which she developed the bravura passages of this exceptionally difficult work **stamped her as a player of the first rank.**

"Mme. Samaroff achieved exquisite pianissimo and legato passages in the Liszt Sonata, and also in the Schumann G minor Sonata. This lovely work was interpreted with compelling beauty and romance, while she also proved possession of the true Chopin spirit by her playing of three Preludes, including the seventeenth and twenty-fourth, the latter interpreted with electrifying brilliancy. An Intermezzo and Capriccio by Brahms displayed composer and player in fresh and fascinating lights, the almost Irish character of the melody in the former having its counterpart in Busoni's Intermezzo, which was delightfully given. Debussy's 'Reflets dans l'eau' fell from Mme. Samaroff's fingers like rain drops, and to conclude her programme she played a clever 'Caprice Burlesque' by Ossip Gabrilowitsch."

Mr. G. Vernon in the New York Tribune, Feb. 28th, 1919.

"Her real triumph and a triumph instantaneous and unequivocal, came in the Liszt B minor Sonata. Mme. Samaroff played it as it has rarely been played of recent years. It was a performance at once brilliant and beautifully articulated, full of color, dynamic, delicate. **Both technically and emotionally it was playing of the highest order,** and the response of the audience was instantaneous."

Mr. Max Smith in the New York American, Feb. 28th, 1919.

"The Liszt Sonata, a stupendous composition, was presented with **remarkable virility and superb tone color.**"

Mr. Judson announces for next season a series of ten concerts, beginning February, 1920, in which Mme. Samaroff will play the **Thirty-two Sonatas of Beethoven.** This series will be given in Philadelphia, and will be repeated under the auspices of educational institutions in New York and Baltimore.

Engagements for the balance of the season, October 1st to February 1st, now booking.

Concert Management, **Arthur Judson**, 1317 Pennsylvania Building, Philadelphia, Pa.

San José Transforming "Movie" Patrons Into Music Lovers



The Symphony Orchestra, Theater de Luxe in San José, Cal., Conducted by Levi N. Harmon

—Denninger Photo

SAN JOSE, CAL., Feb. 15.—Six years ago we had a San José Symphony Orchestra, which gave a season of concerts in a highly commendable manner, but there never was a second season because there was no audience obtainable, not even at popular prices. To-day we have what promises to develop into a first-class symphony orchestra, and, what is even more essential, gives promise of developing an audience for a symphony orchestra. Neither can exist without the other, that is a foregone conclusion, and if the two can be developed simultaneously, so much the better for the cause of music in any community.

This constructive policy has been inaugurated by the progressive management of the Theater de Luxe, San José's largest motion picture house, and is being carried out in the form of orchestral concerts every Sunday noon. The public is admitted for the regular price of the "movie" show which follows, and all desirous of so doing may remain for the picture show without extra charge. This step follows closely upon the engagement of a ten-piece orchestra to furnish the music for the picture shows. At the earnest solicitation of Levi N. Harmon, the musical director, backed by his assistant, Mr. Fitzgerald, the small orchestra was obtained, and featured in a concert selection at each performance. From this, it was but a step to the augmenting of the regular orchestra, making an organization of thirty-two men for the purpose of giving what may be termed a "pop" symphony concert. The first program was given last Sunday, and the attendance far surpassed the expectations of the most optimistic forecasters.

When the box office opened, the line of ticket buyers extended for half a block, in spite of uncertain weather, and before the concert was half over there was

a capacity house, all available standing room being occupied.

The orchestral numbers comprised the "Erl King," Nevin's well-known Suite "Romantic," and the "William Tell" Overture. The performance was most praiseworthy, particularly the "William Tell" Overture, which has seldom been played better in this city. Unfortunately, part of the players were unable to be present owing to illness and other causes, and so the "Erl King" sounded rather thin at times. In the other numbers the pipe organ was employed to splendid advantage, as a "filler." Mr. Harmon's conducting showed authority and good musical understanding.

Marie Partridge Price, a soprano well known in San Francisco and the bay regions, was the assisting soloist. She sang the "Rosary," with orchestral accompaniment, and, with Mr. Harmon at the piano, gave a splendid interpretation of "One Fine Day," from "Madama Butterfly." Mrs. Price was received enthusiastically, and granted the extra numbers demanded. She has remained in San José all week for the purpose of singing during the motion picture shows at this theater. A musical vaudeville attraction has been added to the program at this house, and let it be mentioned that so far these special attractions have all been of a very high standard.

Levi N. Harmon, the Innovator

Levi N. Harmon, the conductor, who is responsible for this latest innovation, has had a great deal of experience in this line of work in other Western cities and is particularly well known in Salt Lake City where he studied organ, harmony, and instrumentation with J. J. McClellan, and was leader of several theater orchestras at various times. He has made a personal study of nearly all of the orchestral instruments, and has

spent three years teaching music in high schools and colleges. He was instructor at the University of Utah for one year. Mr. Harmon plans to give only music of a high standard, and intends to raise the standard of the program from week to week until he can include symphonies. Another thing which he insists upon is that no one shall be seated during the playing of a composition. Consequently the concert audiences will not be subject to the trials which are a regular feature of the movie show.

The orchestra is composed of some of our best orchestral musicians, including Joseph Halamicek, concertmaster, and Jan Kalas, 'cellist, both of whom were formerly members of the Theodore Thomas orchestra. The musicians are most generous in co-operating to make these concerts possible, giving rehearsal time voluntarily, and each receiving a

modest fee in payment for the concert.

It is true that the establishment of a series of orchestral concerts in connection with a motion picture business is in itself nothing new, as there are many such plans being carried out in the large cities of this country. But when this plan is instituted in a small city which has never been able to muster a sufficiently large audience for high-class musical attractions to make the local concert business safe, let alone lucrative, the possibilities are such that it behooves us to "Stop, Look and Listen." When movie audiences become lovers of the best in music, artists and musical organizations will no longer have to face rows of empty seats, and in thus furnishing good music for the masses at a nominal fee, we have a promising solution to the problem of developing a music-loving and concert-patronizing public.

GODOWSKY IN KANSAS CITY

Delights Recital Audience—Seagle Teaching at Homer Institute

KANSAS CITY, MO., Feb. 25.—Last Sunday afternoon at the Grand Theater Leopold Godowsky gave a delightful recital to a highly enthusiastic audience. The concert was given under the management of Dr. Cuthbert Smith, this being the third concert in the Smith series. Mr. Godowsky has not visited Kansas City for three years and he found a warm welcome. He will be in Kansas City a few weeks this spring for the benefit of musicians in the Middle West who wish to study with him. This artist class course is also under Dr. Smith's supervision.

Oscar Seagle is in Kansas City for a six weeks' course of teaching at the Horner Institute, under the Horner-Witte management. Many singers from

this vicinity are here for work with Mr. Seagle. The Music Teachers' Association will give a reception to Mr. Seagle in March.

Powell Weaver, organist, who has been in the service, has received his discharge and returned to Kansas City. He has resumed his position as organist at the Grand Avenue Church and will give his usual noonday recitals. Mr. Weaver will make a concert tour as accompanist for Lucy Gates and other well-known artists this spring.

Dorothy Sublette has returned after a three weeks' tour through the Southwest as accompanist for Merle and Bechtel Alcock. S. E. B.

In the issue of March 1 Mr. Charlier was referred to by an oversight as conducting "Madama Butterfly" at the preceding Saturday matinee of the Chicago Opera Association. Mr. Polacco conducted on that occasion.

HENRI SCOTT

TRIUMPHS ON PACIFIC COAST TOUR

WHAT THE CRITICS SAID:

"... Revelation of a voice of sonorous beauty, controlled with an artistic sensitiveness and a versatility of interpretation."—SAN FRANCISCO EXAMINER.

"Scott's singing is uplifting."—SAN FRANCISCO CHRONICLE.

"He sang an excellent program, in excellent voice with splendid artistry. His best singing was that of the dramatic songs in which he showed the result of his years of operatic training."—SAN FRANCISCO BULLETIN.

"Charms with wonderful singing. The eminent bass-baritone proves remarkable power and versatility. For beauty of voice, range of numbers interpreted and general excellence of rendition, he ranks among the very best of the eminent male soloists that Salt Lake has ever heard in the last few years. His vocal range is wide, his capacity to pass in a moment from one mood to another directly opposed is little short of marvelous."—SALT LAKE CITY TRIBUNE.

"He is the possessor of a magnificent voice with a most unusual range, which he uses with great discretion and in a highly artistic fashion."—SALT LAKE CITY HERALD.

"To sit in judgment at a concert such as last evening's would be an undesirable task—not that one could not find a flaw if they were to be looked for. But to listen to a Scott program with an eye and an ear for criticism is just the thing that is not to be done. He sings lullabies and catchy things of the popular style. He woos the fancy with a restful Handel number. He excites laughter with a bit of humorous composition, or stirs one with something tensely dramatic. He brings a touch of the operatic to the concert stage, but he never

oversteps the boundary line of good taste. And most of all, he wins a deafening applause that is the surest sign he has triumphed."—SACRAMENTO (Cal.) BEE.

"Each song was interpreted with keen understanding of its message, the Cadman number bringing out all the strong dramatic ability of the singer. Handel's song was given with the most exquisite tone shading, but the applause that greeted the last number of the group did not die away until Mr. Scott responded with two encores."—SACRAMENTO (Cal.) UNION.

"It is a rare pleasure to hear Scott in recital. It is not often that any opera artist trained in opera and accustomed to sing against the strength of an orchestra can also sing in concert far away from the added help of an orchestra, and then sing, with piano accompaniment, and 'win out' by beauty of vocalism. This is why Mr. Scott's concert triumph of last night is notably creditable to him."—PORTLAND OREGONIAN.

"Mr. Scott has an exceptionally fine bass-baritone voice of extraordinary quality with a vital tone and a style seldom heard outside of grand opera. His enunciation and diction were almost perfect. Listeners were struck with the wonderful power and wide range of the artist's voice."—EDMONTON BULLETIN (Edmonton, Alberta, Canada).

"Artist charms audience with fine rendition of varied program. Clear, powerful, yet wonderfully sweet, the fine voice of this artist rendered the many numbers of a varied and exacting program in a highly creditable manner."—CALGARY (Can.) DAILY HERALD.

Management: THE WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

Boston Stages a Great Community Music Trilogy: 17,000 at International Festival Led by Notables

Event Given Under Auspices of Local Chamber of Commerce and W. C. C. S. to Honor and Aid City's Fighting Men — Hallam Conducts Chorus and Noted Composers Lead Orchestra in Own Works — Helen Stanley, Vera Curtis, Yvonne de Tréville, Aurore La Croix, Maurice Dambois, and William Gustafson Are Soloists—Longy Club Also Aids—Chorus Composed of Members of Twenty-one Choral Societies and Many Church Choirs — International Features of the Event—Henry Gilbert Wins Applause When Rabaud Leads His "Riders to the Sea"—Rachmaninoff and McCormack in Recitals — Higginson Again Operated Upon

BOSTON, Feb. 27.—The 17,000 persons who attended the three performances of the International Music Festival in Mechanics' Hall on Feb. 21 and 22 became, in a sense, participants in the largest and most significant advance made thus far by community music in Boston. The festival was given under the auspices of the Boston Chamber of Commerce and the War Camp Community Service to honor the soldiers and sailors of Boston who served in the war, and also to raise money for the "Returning Soldiers' and Sailors' Job-Finding Fund." The musical resources of the festival were so great that it was found necessary to give three different performances, it being impossible to combine all the features in one program. Alfred Hallam, the director of the festival, accordingly made out the programs so that they would correspond in general arrangement and each contain the important elements of the celebration.

The musical resources were a chorus of 1400 voices assembled and trained by Mr. Hallam, an orchestra of seventy-five pieces, led by Mr. Hallam, and also by

the following associate conductors: Frederick S. Converse, Henry F. Gilbert, Percy Grainger, Henry Hadley, Georges Longy and Wallace Goodrich. The first four of these men conducted their own compositions. Mr. Converse, his Overture to "The Masque of St. Louis"; Henry Gilbert, his "Comedy Overture"; Percy Grainger, his "Shepherd's Hey" and "Irish Tune from County Derry," and Henry Hadley, his Suite of "Six Silhouettes," "Angelus" from Symphony No. 3, Prelude to Act 3, "Azora," "Harpie's Dance" from "The Atonement of Pan," and his new chorus, "Friend of the World," dedicated to the memory of Theodore Roosevelt. Mr. Longy led the "Soldiers' Chorus" from "Faust," and Mr. Goodrich conducted several orchestral numbers as well as the accompaniments to the arias and concertos of the soloists.

By arrangement with Loudon Charlton, of New York, and the War Camp Community Service, six soloists contributed their services to the festival: Helen Stanley, soprano, sang *Micaela's* aria from "Carmen," and the solo in Mr. Hadley's "Friend of the World"; Vera Curtis, soprano, sang an aria from "Ma-

dama Butterfly" and three songs; Yvonne de Tréville, soprano, sang the "Bell Song" from "Lakmé" and a group of songs; Aurora La Croix, pianist, played the Liszt E Flat Concerto; Maurice Dambois, cellist, played Boellmann's Variations, and Lieut. William Gustafson, of the Seventeenth U. S. Infantry, sang "Ring Out Sweet Bells of Peace." The Longy Club appeared at the performance, which did not coincide with the concerts of the Symphony Orchestra, to which its members also belong. The number given was Saint-Saëns Septuor for trumpet, string quintet and piano.

Songs Appropriate to Tunes

The music sung by the large festival chorus consisted of patriotic anthems, some old and familiar, others new and inspired by the recent conflict. There were also several of the old choral war songs, the "Hallelujah Chorus," the "Soldiers' Chorus" from "Faust," the "Anvil Chorus" from "Trovatore" (with real anvils), and "Hail Columbia" and the "Star-Spangled Banner," with cannon outside the hall fired electrically from the conductor's desk. A feature of each performance was "Ring Out Sweet Bells of Peace," the verse being sung by Lieut. Gustafson, and the refrain first by the members of the chorus who had sung in the Peace Jubilee Chorus of 1869 and then repeated by the full Festival Chorus. Among the modern choruses given were "Here Comes the Flag," by George W. Chadwick; "Peace with a Sword," by Mabel Daniels, and "Under the Stars and Stripes," by Frederick J. Converse. The keynote of the festival was its community spirit, which was demonstrated by the large chorus composed of members of twenty-one choral societies and many church choirs of greater Boston, and also by the numerous international features contributed through the co-operation of the New America Club. These features consisted of national songs and dances by groups of people from the many different nationalities which make up the population of the city. The Euphrates Choral Union gave Armenian folk-songs, with their national hymn song by Mrs. Rose Zulalian, who proved herself the possessor of an unusually rich soprano voice and genuine musical feeling. Other national features were the Russian Greek Orthodox Church choir, the Columbia Glee Club (of negro singers), and national songs and dances by groups of Czecho-Slovaks, Swedes, Portuguese, Italians, English and Scots.

Mr. Hallam met with very gratifying and encouraging response from these people of foreign ancestry, all of whom were most anxious to do something for America. The capacity audience at each performance was sufficient evidence of the people's attitude towards the festival.

Rabaud as Program Maker

The fifteenth concert of the Boston Symphony Orchestra was notable as another of Mr. Rabaud's unusually interesting programs. The program was as follows: Lalo, Overture to "Le Roi d'Ys"; Gilbert, Symphonic Prologue to Synge's play, "Riders to the Sea"; Gluck, Recitative and Air from "Iphigénie en Aulide"; Rameau, Airs de Ballet from "Hippolyte et Aricie"; Massenet, Recitative and Air from "Le Roi de Lahore," and Rimsky-Korsakoff, "Scheherazade." Emilio de Gorgoza was the soloist.

Two numbers were played for the first time in Boston (it is surprising how much interesting music Mr. Rabaud is this year giving its first performance in Boston), Gilbert's Prologue and Ra-

meau's Airs de Ballet. Mr. Gilbert, in his Symphonic Prologue, presents the two dominant moods of the play. First there is the elemental mood of the impersonal, the inexorable sea. This eventually gives place to the human emotion, the lament or song of grief. Hope departs forever from the old mother whose sons have all been claimed by the fateful sea, but a feeling of rest and peace takes its place, for now she feels that it is finished; that bitter life can demand no more of her; that her debt to fate is paid. Mr. Gilbert's interpretation of his subject is convincing, and it is also individual. Thoreau once wrote of an acquaintance: "I observed that he was thinking for himself and expressing his own opinion—a phenomenon so rare that I would any day walk ten miles to observe it." If Thoreau were living, and were a musician, he would walk ten miles to hear the compositions of Henry Gilbert, for here is a composer who has the strength to do his own musical thinking, who imitates neither his predecessors nor his popular contemporaries, but goes simply and naturally about the expression of his own ideas. The success of Mr. Gilbert's Prologue was evident from the spontaneous applause which called him to his feet several times to bow his acknowledgments. We hope Mr. Rabaud will also play Mr. Gilbert's "Comedy Overture" which has not been heard at the Symphony concerts for eight years, and which we find not only thoroughly enjoyable, but also as American in spirit as any music we have heard.

Rameau's Suite gave immediate pleasure, from the spirited "Airs de Matelots" to the final Rigaudon, with its jolly tune for the piccolo and its piquant orchestral flavor. Lalo's overture is becoming well known and popular through frequent performances at the "Pop" concerts; Mr. Rabaud's reading was so effective that he was compelled three times to acknowledge the applause. The conductor's reading of "Scheherazade" had the sympathy which he has already shown in interpreting dramatic and Oriental music. The ebullience and fire of the last movement were never more intoxicating.

Mr. de Gorgoza's two arias were strongly contrasted—the one from Gluck classic and dignified, Massenet's making a more direct emotional appeal to the average listener. Mr. de Gorgoza sang with the musical intelligence and artistic finish for which he is justly known, and was given very enthusiastic applause and many recalls, particularly for his singing of the Massenet aria.

Rachmaninoff's Third Recital

Rachmaninoff gave his third recital of the season last Saturday afternoon in Symphony Hall. The program consisted entirely of Russian music, and it was all played in Boston for the first time. Mr. Rachmaninoff played his own "Variations on a Theme by Chopin" and "Six Etudes-Tableaux." The other composers represented were Scriabine, with a "Sonata Fantaisie, Op. 19, eight Preludes, Op. 11, and two Etudes, Op. 42, and Medtner, with a "Tragedie-Fragment," Op. 7, and "Three Fairy Stories."

Mr. Rachmaninoff has long been admired in this country as a composer, his music therefore needed no introduction to the concert-going public. His "Etudes-Tableaux" were varied in mood, musically interesting, and would well repay further hearing.

Scriabine's music is still comparatively strange to Americans. His style became more and more sophisticated and his work from first to last covers a very wide range of expression. Mr. Rachmaninoff chose only the earlier opuses, which show the influence of Chopin. The sonata and the etudes brought more of the mature Russian, containing pages of sensuous beauty contrasted with others of fiery and passionate outpouring.

Medtner has been described by some of his admirers as a Russian Brahms. At all events the pieces played by Mr. Rachmaninoff did not at all suggest Brahms. They had decided individuality and a form of expression not borrowed from any other composer. The Fairy Tales, in particular, had charm and imagination.

Mr. Rachmaninoff's ability as a pianist was as marked as in his previous recitals this season in which he has excited the admiration both of musicians



Bechtel Alcock
Tenor

Alcocks Delight Their Audience

"The community course offered a most attractive concert last evening with Merle Alcock, contralto, and Bechtel Alcock, tenor. The Alcocks are richly endowed vocally and artistically, making their individual work delightful and their duet singing the occasion of keen enjoyment. Their Tuscan Folk Song duet had to be repeated so beautiful did it prove." —*San Antonio Express*
Feb. 4, 1919

MANAGEMENT: WOLFSOHN MUSICAL BUREAU
1 W. 34th Street, New York



Merle Alcock
Contralto

Tenor, New to San Antonio, Scores Success

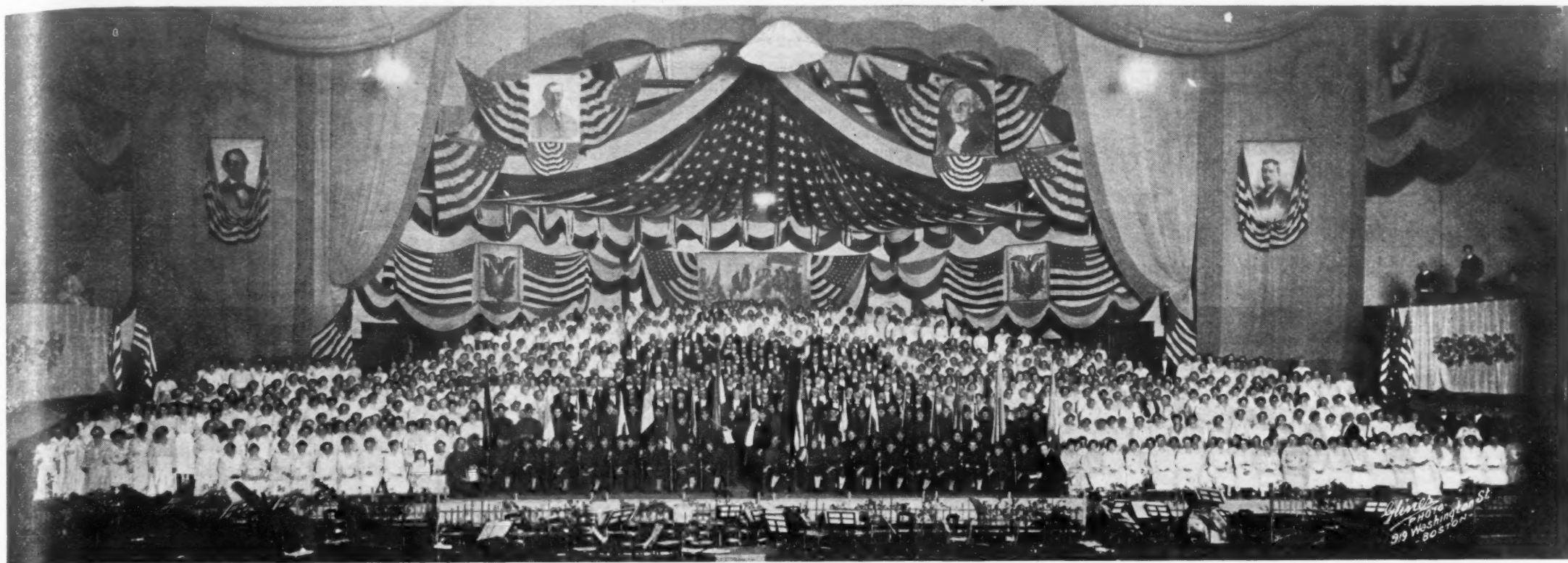
"Merle Alcock, contralto, Bechtel Alcock, tenor, delighted a large audience when they appeared in concert Monday evening. So pleasing was their program, they were obliged to return again and again for encores; it seemed the audience would never be satisfied. Miss Dorothy Sublette accompanied with feeling and artistic understanding." —*San Antonio Light*
Feb. 4, 1919

FLONZALEY QUARTET

Management: LOUDON CHARLTON, Carnegie Hall, New York

[Continued on page 25]

IMPORTANT PARTICIPANTS IN BOSTON'S INTERNATIONAL MUSIC FESTIVAL



Chorus of 1,400 with Alfred Hallam, Director of the International Music Festival, Given in Boston by the War Camp Community Service and the Chamber of Commerce. In the Military Group Are United States Soldiers of Twenty-Four Nationalities Who Have Returned from the Front

[Continued from page 24]

and the general public. The large audience applauded his Russian program and called for more. The composer added several of his own preludes, including the popular one in C-sharp minor.

McCormack a Great Favorite

Not many singers can fill Symphony Hall three times within eight days. John McCormack can, however, and has just done so on two Sunday afternoons and a Friday evening. His first two programs were built according to his established plan: a classic aria, a group of modern art songs, a group of Irish folk songs, and for the close songs by English and American writers. For his third concert Mr. McCormack made the innovation of singing a larger proportion of old French

and English pieces by Rameau, Arne and Purcell. Handel was also liberally represented. Then came the indispensable Irish folk songs, followed by "O Fill the Cup" from Liza Lehmann's "Persian Garden." This concert was received with particular favor, many persons considering it the finest concert ever given here by Mr. McCormack. Needless to say every seat, both in the auditorium and on the stage, and all the standing room was filled. Mr. McBeath, violinist, assisted the tenor as usual, and shared in the audience's approval.

Roland W. Hayes, tenor, was the soloist at the patriotic meeting held on Feb. 24 in Symphony Hall in recognition of the war service of the negro soldiers. He sang "Little Mother o' Mine," by Burleigh; "Song Is So Old," by Charles Repper; "Dawn," by Coleridge-Taylor,

and a new song by Burleigh, "Victory Immortal," dedicated to the "colored heroes who gave their lives for the cause of freedom and democracy." Mr. Hayes' mellow and sympathetic voice met with its usual immediate response from the large audience, and numerous encores would undoubtedly have been demanded if the presiding officer had not requested that the meeting be allowed to proceed.

Negro Soldiers Sing

Camp songs were also sung by colored soldiers from Camp Devens, and the choral classes from the Robert Gould Shaw House sang negro spirituals and modern choruses under the direction of Troy P. Gorum. Dr. Philip Greeley Clapp contributed preliminary organ selections, and accompanied the "Star-Spangled Banner" and the "Battle Hymn

of the Republic," in which Mr. Hayes sang the verse, the choral classes and the audience joining in the refrain.

Laura Littlefield was the principal soloist in a concert given on Feb. 25 in the First Baptist Church of Brockton. She sang two groups, which included an aria from "Butterfly" and songs by Komzak, Henschel, Burleigh, Fiske and Beach.

Martha Baird, pianist, and Maria Condé, soprano, gave a concert Feb. 20 at the Boston Art Club. Each artist contributed two groups to the program.

Major Henry L. Higginson underwent a second operation this week at the Massachusetts General Hospital. He will probably remain in the hospital two or three weeks longer, but his recovery is reported to be entirely satisfactory.

CHARLES RIPPER.

Gallo Forces End Brilliant Season in San Francisco

Capacity Audiences at Every Performance of San Carlos During Their Two Weeks' Stay—Miss Charlebois Triumphs in Native City—Company Warmly Praised—Rosenblatt and Rosen in Local Debuts—Hertz's Sixth "Pop" Program—Casals Soloist at Community Concert

SAN FRANCISCO, CAL., Feb. 25.—In a blaze of glory the San Carlo Opera Company closed its second and last week in San Francisco on Saturday evening. Every performance was witnessed by capacity audiences, and the "S. R. O." sign was usually displayed early in the evening, hundreds being turned away. An extra matinée with "La Bohème" was given on Friday to a crowded house. All the artists were recognized favorites before the season closed.

"Faust" on Thursday evening gave an opportunity for Sofie Charlebois, a native daughter of San Francisco, who, with the exception of *Nedda*, had previously appeared only in secondary rôles. She surprised every one with her exquisite characterization of *Marguerite*. Possessing both charming personality and a voice of beautiful quality, she won an ovation from her many friends and admirers, whose floral gifts transformed the Garden Scene into a real flower garden. De Biasi as *Mephistopheles* was impressive, while Agostini sustained his former triumphs as *Faust*. Doria Fernanda as *Siebel* shared honors with the

heroine, her singing of the "Flower Song" revealing a voice of flawless beauty. On Saturday evening she sang the rôle of *Amneris* with a success which stamped her an artist with a bright future.

In summing up the season's success it would be difficult to say which singer pleased most. Queena Mario was equally charming in "Traviata," "Rigoletto," "Lucia" and "Romeo et Juliette," while her *Mimi* was a revelation to those who had heard her in only coloratura rôles. Elizabeth Amsden made a sensation as *Aida*, and her later rôles of *Giocconda* and *Malliel* only confirmed her success of the opening night.

Haru Onuki captured and held her listeners in the three performances of "Butterfly," while Stella De Mette has proven one of the most satisfactory mezzo-sopranos ever heard in San Francisco. Of the tenors it can only be said that Salazar, Agostini and Bosacchi were equally good in their respective rôles, while Antola, Royer and Fornari, the baritones, were invariably satisfying, and the basses, De Biasi and Cervi, were always equal to the parts assumed by them. The chorus sang true to pitch and entered heartily into the spirit of the operas, while the orchestra, under the

direction of Gaetana Merola, proved at all times a valuable part in the general success. Impresario Gallo is to be congratulated on his splendid company. The Pacific coast tour is under the management of the Ellison-White Musical Bureau.

Rosen Makes Fine Impression

On Sunday afternoon Max Rosen gave his first recital at the Columbia Theater under the local management of Frank W. Healy, and those who were so fortunate as to have heard him join in praise of this young artist. From the time he began the opening bars of Vitali's *Chaconne* until the closing number on his program the interest increased, and undoubtedly his second concert on next Sunday will fill the theater.

Josef Rosenblatt, whose coming had been widely heralded, gave two concerts at the Savoy Theater under the management of Selby C. Oppenheimer last week, and while there is difference of opinion as to his artistic ability all unite in pronouncing his voice an unusual one. His traditional songs pleased better than the others and received considerable applause. Mr. Rosenblatt drew two big audiences. Stuart Ross was greatly enjoyed in his piano numbers.

The sixth popular concert was given by the San Francisco Symphony Orchestra on Sunday afternoon, and as usual to a crowded house. The program was well chosen, a novelty of interest being the Dubois "Farandole Suite." In the Saint-Saëns *Prélude* to "Le Deluge" the violin obligato of Louis Persinger won such applause that Conductor Hertz granted a repetition of it. Other numbers were Auber's "Black Domino" Overture, Glazounoff's "Chopiniana," three Brahms "Hungarian Dances," Liszt's First Rhapsody and "España" by Chabrier.

Honors American Composers

The San Francisco Musical Society honored American composers at its last

meeting, when the works chosen were by Cadman, Stillman-Kelley, MacDowell, Mrs. Beach, Arthur Foote, Clough Leichter and Josephine Alwyn. A splendid program was given by Alberta Livernash Hyde, pianist; Mrs. E. E. Young, pianist; Mrs. Arthur Hill, Mrs. Orrin MacMurray, Emelie Lancel and Robert Battison, vocalists, with Mrs. Alwyn and Mrs. Cecil Hollis Stone as accompanists.

Donald Maclean with the following pupils gave an interesting recital on Friday evening: Grace Sanborn, Eunice McLaughlin, Marie Smith, Ann Buchanan, Cora Pauw, Lawrence Cook and Lester Phillips.

Margery Morrison, well known in the San Francisco musical colony, left on Wednesday to join Dorothy and Marie Smith of Portland on their way to France, where under the auspices of the Y. M. C. A. they will continue their concerts which have delighted the war camps of the Pacific coast.

The second community concert under the direction of Jessica Colbert and Eda Beronio introduced Pablo Casals on Monday evening at the Savoy Theater. Much had been promised for this artist, and the large audience which greeted him proclaimed him equal to its most sanguine expectations. There were many encore demands, to which gracious response was given. On Saturday afternoon a second concert was given, which proved equally successful. The program on each occasion was happily chosen. Will Galloway gave valuable help at the piano.

ELENA M. BEALS.

WILMINGTON, DEL.—Norris C. Morgan, organist of the Grace Methodist Church, drew a large audience Thursday evening, Feb. 27, when he gave a recital, assisted by Walter M. Pontius, tenor, of Philadelphia, and F. Nevin West, cornetist, also of Philadelphia. The program, which was lengthy, yet well arranged, clearly won the audience.

ALMA PETERSON

SOPRANO

Chicago Opera Association
AUDITORIUM THEATRE, CHICAGO

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

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MILTON WEIL - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

New York, March 8, 1919

A MINISTRY OF FINE ARTS

A movement for the establishment of a Ministry of Fine Arts in the national government has been started in Washington and already indorsed by the Arts Club there, which immediately took steps to appoint a committee for active work with the Congressmen and Senators, after an address delivered by the editor of MUSICAL AMERICA and the president of the Musical Alliance, who was the guest of honor at a dinner there.

The propaganda necessary to carry out the idea, the need of which has long been felt in this country, must take the form of an appeal to the millions, for they are millions, engaged in music, drama, literature and the arts, to realize that the power is in their hands, and that power consists in the vote, which they have hitherto neglected, for most professionals take little or no interest in politics. When the great army of intelligent, cultured and well-to-do persons who are interested in music and the arts as a matter of livelihood realize their power, the battle will almost be won. It cannot be expected of legislators, and particularly of politicians, that they will have any regard for those who are neglectful of their civic duties.

With the establishment of a Ministry of Fine Arts, a number of questions as well as problems now before the musical and dramatic world will be far on the road to solution. Such an organization will be able to indicate the means by which we can have national opera, a national conservatory of music, the necessary aid to encourage American composers; musical schools for the education of players to fit them for symphonic and other orchestras. Such a ministry exists in almost every civilized country. It is time the United States took the matter up, not merely from the artistic or cultural point of view but from the practical business point of view.

Those who will read the report of the meeting in Washington in this issue will notice that Mr. Bush-Brown, the noted painter, showed that this was as much a business as an artistic question. Thousands and thousands of our young people go to Europe every year, not merely for study, but because of the appreciation of the value of music and the arts that these countries have, the result of which is seen in the encouragement given to students from other countries, a large proportion of whom come from the United States and spend millions and millions of dollars, which could be spent just as well in this country. If we once realized our own strength and that the time has come for us to be independent, at least to the extent of giving encouragement to our own, instead of almost forcing them to go abroad to seek the education, the culture and, as some claim, the "atmosphere" they need, the result would not only benefit the students but cause millions of dollars to be spent right here at home instead of in Europe.

COMPOSERS OF AMERICA, UNITE!

A census taker's report on the number of Americans engaged in the outlandish and unprofitable occupation of musical composition might possess a mite of interest even in these pulsating days. Our hazard is that the count would show a surprisingly large group burning tallow in the name of music. Figures, however, we leave to statisticians; what engrosses us is the fact that these men and women, animated by a common ideal, suffering in a common cause, tasting the same joys and sorrows, are totally out of contact with one another. The power and strength which, as countless experiments have demonstrated, reside in organization cost but a trifle of effort to acquire. It is true there have been attempts to organize the composers of America. For one reason or another they have proved abortive. Nevertheless, the outlook is by no means black. We can discern nothing in the proposal to bring into being a league of American composers that should foredoom it to failure.

In the Open Forum of the present issue MUSICAL AMERICA publishes a letter from Gaylord Yost of Indianapolis urging the nation-wide organization of our composers. Mr. Yost's suggested program embraces a good many essentials. The general planks in his platform are of sound timber. We recommend their perusal to everyone who cherishes the cause of American music and who hopes for the day when American music will exact respect and consideration from the peoples of Europe. It is not enough to hope for that day; co-operation, united action is what's needed to hasten and insure its coming.

Very little thought is needed to realize some of the benefits a Society of American Composers could confer upon its members. One of its outgrowths might well be a real American Symphony Orchestra whose rôle would be to allow even the obscurest of our composers to hear what they write. Such an orchestra would be an educational force of incalculable value. Again, a league would place its members in spiritual and social touch with one another. Thus would the mysterious vapors which form what is vaguely termed "artistic atmosphere" be generated. Eventually the domestic "atmosphere" would be found quite the equal of the imported article.

Clearly, this way lies progress. For if American composers insist upon leading the life of an anchorite they can blame no one but themselves if the outer world remains ill-informed as to their numbers and prowess. Whereas a strongly organized representative body can work out its problems and rapidly wring recognition from the public it serves.

Composers of America, join hands! Unite!

MME. SAMAROFF'S GOOD SENSE

In deleting one of the two sonatas on her New York recital program last week Olga Samaroff did a most useful deed. Not that anybody would willingly forego a beautiful piano poem like Schumann's G Minor Sonata but that an overlengthy recital is, as the pianist remarked, a crime. It is a pity she could not have addressed her platform speech to a gathering of her colleagues. The average artist professes the same point of view but too few of them put it into actual practice. We have frequently urged that more than one modern sonata or concerto on a program not dedicated exclusively to these forms is indefensible. The amount of time consumed and the tax on the assimilative faculties of the listener defeat the artist's object which is—or should be—first, last and at all times to entertain. The habit of sonata multiplicity is a German institution. In Berlin audiences are dosed with sonatas and even there people oftentimes lose patience and beat a stealthy retreat long before the elongated ceremonies draw to a close.

Not many pianists or violinists show such practical wisdom as Mme. Samaroff did the other day. Engrossed in the pride of their own capacities they lose sight of what their listeners will comfortably endure. It is desperately hard to make them realize that after an hour and a half of even the best music-making concentration relaxes and mind and feelings alike grow unresponsive. Indeed an hour should be made the accepted duration of a recital. As the health benefits by a moderate meal instead of an excessive one so is the musical appetite more agreeably contented by a program a bit too short than a trifle too long.

For this reason it might be well to stint on the regular program and, if need be, eke it out with encores. Mme. Samaroff's plan of playing the rejected sonata when she had disposed of the rest of the list was eminently wise and feasible. Encore giving has always been too indiscriminate. It has come to seem more like an evidence of endurance than an artistic concession. An entire sonata may seem a formidable extra. But if there are really those who long for a fuller measure of sonatas this is a capital way to satisfy them without irritating the rest of the audience.

PERSONALITIES



Photo by Press Illustrating Service

Arthur Farwell as Chorus Leader

Apparently this is how one looks when launching a Community Chorus. Arthur Farwell, formerly of Minnesota, once of MUSICAL AMERICA, Associate Professor of Music in the University of California, and acting head of the department, is busily engaged in doing that little thing. Also, he is doing so with great success. The Community Chorus movement of California is becoming a public institution there.

Kelley—Edgar Stillman-Kelley, the composer, attended the celebration in honor of James Russell Lowell by the New York Institute of Arts and Letters. Dr. Kelley represented Cincinnati at the meeting.

Caruso—The famous tenor has for twenty-five years been celebrating his birthday on the twenty-fifth of February, and all his passports read accordingly; but some time ago he discovered that the real date of his birth, as recorded in his native Naples, is Feb. 26, 1873.

Barrientos—Maria Barrientos was heard in several songs at a reception given recently by Mrs. Orme Wilson at her residence. Two of the songs on her program were written for Mme. Barrientos by the Spanish composer, Granados.

Hackett—If Charles Hackett, the new American tenor of the Metropolitan, had his preference in operatic rôles, so he stated in an interview, he would appear as Cavaradossi in "Tosca." Coloratura tenor rôles like the one in "The Barber of Seville," in which he made his New York debut, he took up originally merely as "a sort of joke."

Elman—At the last concert given by Mischa Elman in Brooklyn, an enthusiastic admirer of the Russian violinist sat directly back of him. After each number he insistently demanded the "Humoresque," which Elman finally played as an encore. When it was finished, he rose, patted Mr. Elman benignly on the shoulder, and with a satisfied smile said, "Yes, just like my record at home!"

Prokofieff—Although he has written several operas, the first of Serge Prokofieff's to be staged will be the one he has been commissioned by Campanini to write for performance by the Chicago company. One of his operas, "The Gambler," based on a novel by Dostoevsky, was accepted by the imperial theaters of Petrograd and Moscow, and was about to be produced at the former when the revolution interfered.

Bolm—The famous Russian dancer, Adolf Bolm, was asked recently whether he would recommend dancing of the interpretative variety as practiced by him as being good exercise for the average athlete. "I would not discourage anybody for the world," Mr. Bolm is quoted as saying, "but Russian dancing would appeal to the casual tennis-player and medicine ball thrower about as much as a sandpaper shirt with the rough side in. Russian dancing is an excellent thing—for dancers."

Heifetz—Dr. and Mrs. Joseph Conn, the former the most distinguished amateur violinist of New Orleans, entertained Jascha Heifetz and his mother after the Heifetz recital. It is on record that at this concert, for the first time the serious-faced young violinist relaxed into a smile, when a mouse suddenly ran across the footlights, causing some tremor among the boxholders; also that "the audience took the lad to its heart the more because of this human manifestation."

Grainger—Percy Grainger has just heard from W. G. Whittaker, the English conductor, in regard to the big festival to be given at Newcastle-on-Tyne during a whole week in June. Mr. Grainger's choral work, "We Have Fed Our Seas," will be given on this occasion by a choir of 1000 and an orchestra of 200 under Mr. Whittaker's baton. Mr. Whittaker is also performing Mr. Grainger's string orchestra compositions at three concerts at Newcastle-on-Tyne in the near future.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

THE next time, musicians, you come in the proximity of an editor take your hat in hand and approach him in the proper attitude of humility. For he is, on the authority of the Secretary of State, just twenty-one times as good as you are, speaking in the jailian sense. During 1918 only one editor was brought before the bars of justice; during the same period twenty-one musicians were corralled by the police in the State of New York.

We have long suspected that musicians are a wicked lot, but we confess to being dubious about this almost spotless moral record of New York editors. Doubtless the truth of the matter is that editors are more cautious in their cussedness.

No, the twenty-one delinquents are not artists who gave unnecessary encores. We are not in the millenium.

Mr. Huneker wants incompetent vocal teachers jailed. It is easy to see that Mr. Huneker is not a singing teacher himself; almost any one of them would want his rivals drawn, quartered and hanged.

A Literary Interview

We asked the famous artist what he preferred to read.

"What publication do you represent?" he asked cautiously.

"MUSICAL AMERICA," we replied.

"My favorite literature," he went on, "is MUSICAL AMERICA."

"Naughty, naughty!" we said, playfully biting him on the ear, "we heard you say that to fourteen interviewers from other papers."

"This is an interview, then?" he asked. We reassured him.

"My favorite books," he began, "are the Bible, the Talmud." We noted this down. "And also the Koran, please," he said hastily. "I'm going on an Oriental tour next season."

"I also," he continued, "am a great admirer of Roger Bacon's works. Then, there's Montaigne—I can hardly sleep unless I read a chapter or two of his essays. I dote on James, both of them, and recently I began an intensive study of Freud. Veblen is another favorite and, of course, I couldn't do without Eastman's 'Colors of Life.' Emerson is always new for me and—"

"That'll be about enough," I interrupted politely, and took my leave, well satisfied with the intelligence of one tenor.

Passing a newsstand at the next corner, we heard a burly policeman, not of Czecho-Slovak ancestry, ask for a copy of the *Police Gazette*.

"Sorry, Mike, but they're all gone."

That tenor guy on the next corner bought the last copy."

"Then you can give me the latest *Slippery Stories*."

"All gone, too, Mike; that singer bought me out."

"Well, give me an *Old Sleuth*, or a *Burlesque Review*."

"No use, Mike. That artist fellow on the corner keeps me cleaned out of all this sort of lit'rature. I tell you, Mike, you and me might be low-brows, but this here singing chap is worse than both of us. I never saw such low lit'rery taste in all my life!"

John Powell's Intonation

In the *Herald's* review of John Powell's recital we read:

"His fine frenzy of truthful interpretation was in a way so ecstatic and inspirational that there were at times lapses from correct intonation which, after all, did not matter in view of his completed, considered, and artistically vigorous and intelligent rendering of the work."

This young pianist should be more careful of his intonation in the future. He should also watch his double stops, spiccato and his vibrato. According to the same authority Heifetz must pay more attention to his pedalling.

Meyerbeer, You Know

Reformers who object to Sabbath performances raided a reputable theater last Sunday. Well, we might as well grow used to these things. After July 1, when these people hold the reins, we are liable to be jailed if we mention the name of the composer of "Prophète."

Former Admiral Von Tirpitz is reported without an engagement. How about nominating him for a symphony conductorship over here, where we don't care what nationality a leader is, as long as he is not an American?

It turns out that Congress overlooked a great taxable commodity: the "Is" in interviews.

OUR PUZZLE DEPARTMENT

It is a large building covered with bill-posters. Hucksters outside and inside droning "Lib'raters! Lib'raters!" What is it?*

*Anyone who solves this puzzle is entitled to ask us for a Case of EXTRA DRY. After July 1.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 57
EMMA
EAMES



© Aimé Dupont
Mme. Emma Eames

engaged by the Opéra Comique in 1888,

preparing to make her début there in "La Traviata," she canceled her engagement and, instead, made her first appearance as Juliette in Gounod's opera on March 13, 1889, at the Opéra, where she sang for two years. Her London début was made on April 7, 1891, as Marguerite in "Faust," and her New York début the same season, when she appeared with Edward and Jean de Reszke as Juliette. Sang in these two cities until Feb. 15, 1909, when in a farewell performance of "Tosca" at the Metropolitan Opera House she made her last operatic appearance. She created in Paris the rôles of *Colombe* in Saint-Saëns's "Ascanio" and the title rôle in De la Nux's "Zaire." Among her other parts were *Elsa*, *Desdemona*, *Santuzza*, the *Countess* in "Figaro," the heroine in Lara's "Light of Asia." Made an Officier de l'Académie of France and was awarded the English Jubilee Medal. Married Julian Story, artist, 1891, divorced, 1907; in 1911 married Emilio de Gogorza. At present is living in comparative retirement at Bath, Me.

Pensions for Composers

Several writers in our Open Forum suggest a pension fund for American composers, the idea being to stimulate "native music." This is a pretty idea. The only difficulty would be in deciding on the size of the pension. We propose a sliding scale of monthly awards. For example, the composers of songs like "Those Wriggling Ears" should be given not less than two bits and four loaves a month, besides a comfortable room in the local police station; composers of pieces written for the occasion, a similar room, without the other incidentals; composers who are striving sincerely, earnestly and intelligently to express themselves, without thought of "business," fashion or opinion, should receive—at least a President's salary!

The Devotion of Two Divas

[From the New York American]

Geraldine Farrar, in a proscenium box on the left side of the Lexington Theater, last night heard Mary Garden sing the title rôle in Massenet's "Cleopatra." At the end of the first act she arose and stepped out into the corridor of the box, where she fainted. . . .

Mary Garden went to hear Miss Farrar sing in "La Reine Fiammette" at the Metropolitan and left after the first act.

The Knowing Printer

[Discovered by the Tribune's F. P. A. in the Pottsville (Pa.) Republican]

Mrs. P. Ray Meikrantz harmed all by her singing of the "Star-Spangled Banner" with accompaniment by Miss Mary Muldowney.

Criticism De Luxe in Lake Forest

Dear Cantus Firmus:

We found these excerpts in *The Stentor*, the weekly paper of Lake Forest College, Lake Forest, Ill. They are of

Notables to Take Part in First Concert of Vacation Association, Inc.

The Vacation Association, Inc., an association of women in New York organized for the purpose of assisting wage workers in arranging their annual vacations, will sponsor its first concert since the United States became an active

especial interest in view of the fact that this Western college is the Alma Mater of William H. Humiston, program annotator of the New York Philharmonic Society, conductor, composer and music critic.

In the issue of *The Stentor* for Jan. 31 in an advance notice of Joseph Bonnet's recital at the university we read:

"M. Bonnet is sent to America by the French government, and will devote a portion of the proceeds of the game to war relief in France."

Our comment is: "Some game!" The Feb. 7 issue announces that a young lady in speaking of Bonnet's recital said:

"I liked particularly the little gazette that he played."

Could it possibly have been Padre Martini's, which J. B. plays so beautifully?

In the Feb. 14 issue the coming of Eddy Brown in a recital is discussed as follows:

"He has chosen a fascinating program which includes Tartini's 'Deal's Tree' Sonata." In the light of "game" and "gazette" how can we charge "Deal's Tree" against the printer?

Sincerely,

A. M.

New York, Feb. 23, 1919.

More High School Answers

[Thank You for the Contribution, Philip Gordon]

Boy, page Cantus Firmus! The young idea is shooting again!

The following are from high school papers in music appreciation:

"Reamur was one of the greatest composers of his time." (I suspect the writer meant Rameau.)

"The first opera was 'Dafany.'"

"Berlioz was very impetuous. He attended a proformans (sic) of Shakespeare's 'Hamlet' and fell madly in love with the leading lady."

"Schubert was born of peasantry stock."

participant in the war on Tuesday evening, April 8, at the Metropolitan Opera House. The Philadelphia Orchestra, Leopold Stokowski, conductor, will appear. Sergei Rachmaninoff, the Russian pianist-composer, will make his first appearance with the orchestra at this time, and Geraldine Farrar will make her first concert appearance of the season.

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"Old Eagle" Is Novelty of Campanini's Final Week at the Lexington

Chicago Opera Forces End Five-Week Season in New York, with Triple Bill as Principal Feature—Gall, Baklanoff and Fontaine Win Plaudits in Gunsbourg's "Vieil Aigle"—New Opera Proves Dull—Guido Ciccolini Makes Successful Début as Count in "Rigoletto"—Dorothy Jardon Makes Entry into Opera as "Fedora"—Galli-Curci Draws Great Throng

THE Chicago Opera Association folded its tents on Saturday night, after an eventful five-week season at the Lexington. Mr. Campanini has already announced that his third New York invasion will begin Jan. 26, 1920. For the final French novelty of his season the operatic potentate of Lake Michigan presented on Friday night a quaint triple bill "Le Vieil Aigle," a "lyric drama in one act," by Raoul Gunsbourg, who is director of the Opera House at Monte Carlo. The work was first produced at Monte Carlo in 1909, and in 1917 Mr. Campanini introduced it to Chicago.

Not to mince matters, "The Old Eagle" is a tough bird, musically and dramatically. The noble bird is so weighted with borrowed plumes that he can't fly; it is only a flutter. To mention the names of all the composers who made "The Old Eagle" possible would be to recite the musicians' directors of Italy, France, Russia and Germany. The material is serviceably assembled, but at moments the effect is nothing less than deliciously absurd, as, for instance, when the ancient chieftain (the Kahn Asvay, the "Old Eagle") suddenly coos a lullaby which holds a startling resemblance to "O Strassburg, O Strassburg, due wunderschöne Stadt!" For the sake of record and the guidance of American composer-dom, we must tell the story of "Le Vieil Aigle."

Like the third act of "Tristan," the action is laid on a barren, rocky coast. But this is Crimea and the time is the fourteenth century. Tolaik meets his father, the "Old Eagle," in this dreary place by appointment, for it appears from the hundred-word synopsis sold in the foyer that the lad has just returned from a triumphant campaign against the Russians and wants to ask his father for some favor. The father listens to the plaint and Mascagni agony of his son and bids him ask what he will and it shall be granted. The lad promptly asks for dad's favorite, Zina, the slave. Pop is visibly annoyed, but eventually he summons a helot from the cliffs and the slave Zina appears. The Old Eagle fondles the lass, embraces her, seats her on his knees and otherwise demonstrates that he is a bird. Son Tolaik watches the proceedings patiently, but plainly with a sad heart. The father sings his lullaby, with Zina in his affectionate embrace, while Tolaik looks grieved and melancholy. Zina declines to go to the son as instructed by the Old Eagle. Finally the Old Eagle climbs up to the top of the cliff with Zina in his arms. The next instance we see a form falling from the rocks into the sea—Zina has been tossed overboard. This task being disposed of, the father walks down the rock, indulges in more conversation and then returns to the top of the cliff. As he is seen no longer and as the curtain falls at this moment, we are led to believe that the Old Eagle has dropped himself into the ocean. During all these forty minutes the three principals—Georges Baklanoff, the Old Eagle; Charles Fontaine, Tolaik,

and Yvonne Gall, Zina—are obliged to be as active as the principals in "The Messiah." The plot demands no action or scarcely motion.

It is sad to contemplate what would befall this opera—(we almost termed it a "trio")—without the magnificent individual art of the singers. Baklanoff was as imposing as the restrictions permitted and the applause that followed his passionate outpouring must be credited directly to his art. Likewise, Fontaine found considerable vocal opportunity; it is doubtful if any artist could extract a greater measure of interest from the rôle. Nor could anyone be expected to do better than Mlle. Gall with her measures. Charlier conducted.

"Cavalleria," which preceded the French piece, was balm to the ear on this night. One could almost pay homage to Mascagni on this night—but there is "Lodoletta," a fitting pendant to "Le Vieil Aigle"! Francesca Peralta gave a vivid portrayal of Santuzza, as vivid histrionically as any Santuzza heard here in the past few years. Forest Lamont, the young American who sings and acts like an Italian, was a thoroughly effective Turridu; Alfred Maguenat was the excellent Alfio; Pavloska was Lola; Berat, Lucia. Mr. Polacco conducted with heat and electricity—if this will convey an idea of the brilliant effects produced by his bâton.

The ballet divertissement by Pavley and Oukrainsky and their assistants held many attractive moments. Relaxation after our ornithological adventure!

ALFRED HUMAN.

Dorothy Jardon's Début

Giordano's "Fedora" had a performance at the Lexington Theater on Tuesday evening of last week before a vast, motley and obstreperous audience. The opera enjoyed a brief New York career at the Metropolitan at the tail-end of the Conried régime in 1906. Neither the voice of Caruso nor the resplendent pulchritude of Lina Cavalieri—then disclosed for the first time to this city—availed to save it from boreal blight. Strangely, too, for "Fedora" is not a jot worse than "Mme. Sans-Gêne," which has endured for several seasons without interpretative reasons one-half as cogent. The immediate purpose of the Campanini revival was to provide a vehicle for the operatic début of Dorothy Jardon, late of musical comedy, vaudeville and the Winter Garden. That lady has the advantages inseparable from face and figure, voice and aspirations. Those who base their conclusions on the aspects of public behavior must have come away under the impressions of howling triumph. Miss Jardon was not the only object of passionate celebration. Everybody was applauded for everything. Tumult arose even upon such provocation as a succession of loud chords in the orchestra. It quickly developed that the greater part of the assemblage had come bent upon a debauch of enthusiasm, and among themselves they made a Vesuvian night of it. Miss Jardon's friends turned out in phalanxes and neglected no opportunity

of apprising her how marvelously she pleased them. The rest of the house took the cue and the consequences might well have turned Miss Jardon's head if she is susceptible to that sort of thing. Melba sought her out in her dressing room between the acts to proclaim her a rising planet. And to judge by the tempest of delirious sounds that greeted her at every curtain fall, she might have been a whole constellation.

Sober judgment may not find it in itself to welcome Miss Jardon so wildly on the strength of what she exhibited last week. But at least she engrossed curiosity and intrigued the observer with the idea of what she might do after a couple of years' operatic experience. In a good opera, riper in her acquaintance with the exigencies of the operatic stage and less palpably oppressed by nervous anxiety, she may completely vindicate the wisdom of her transplantation. Of striking, nay, compelling presence, she

seemed on this occasion constrained and awkward in movement and wanting assurance and imagination in the contrivance and management of effects. The princess Fedora, though a Bernhardt rôle, requires no sublimation of dramatic genius to make it passingly effective. It calls for melodramatic methods and melodramatic emotions. The means of encompassing these Miss Jardon has not yet evolved to the point of effectual spontaneity.

Vocally she showed to best account in the first act as well as in the closing moments of the third. The voice itself is at moments of normal emission of a rich beauty, of excellent range and scope of volume. The apostrophe to the photograph in the first act revealed excellent legato treatment. Under the stress of the moment she carried to the forefront certain baritone chest tones of an unlovely sort that broke the equality of her scale. The second act did not bear out the promise of the first. Miss Jardon set herself in defiant opposition to the orchestra and shouted incontinently. The third act brought greater calmness and resultant improvement of vocal quality. Excellent material, on the whole—a voice of unmistakable operatic metal—but not finished singing or conclusive artistic attainment.

Other Principals Score

Mr. Dolci assumed the rôle of the lover, Loris Ipanoff, once filled by Caruso (who watched from a box), and in it did far and away the best singing he had yet done here. Contrary to custom, he was finest at the beginning, and the little love address to

[Continued on page 29]

Anna Case

Packs Trinity Auditorium, Los Angeles, Cal., against strong opera opposition and wins one of the greatest successes in her career.

ANNA CASE MAGNETIZES AUDIENCE AT TRINITY.

By JEANNE REDMAN.

Anna Case, a fragile flower of a girl, all American, who grew up like Topsy, somehow, and suddenly blossomed into fame at the Metropolitan, sang at Trinity Auditorium last evening. She has what gifts the gods may give—beauty, youth, a glorious voice, the brains for its development, and a fascinating personality. After the audience (which was as large as Trinity can well seat) had applauded the girl and aroused into a state of exaltation, she came back and sang "Glory, Glory, Halleluja," motioning the audience to stand and sing it with her. It takes a tremendous enthusiasm to make a people join in song with a trained singer, but last evening they did it, and did it with relish.

Anna Case has the face of a child and the placid poise of a sphinx. She handles that great organ of hers with the utmost ease and flexibility. Her sustained tones are marvelously pure and true, and she combines the bird-like quality of the soprano with the deep appeal of a contralto. There is no straining nor shrillness, and an almost perfect breath control. There was one little song, which is still in manuscript, "To You" by John Rodenc, that gave an extraordinary opportunity for that power of sustaining, and the audience demanded a repetition. In fact there was not one group that was not encored, and the singer was gracious to what must have been the point of fatigue, for her programme was not a light one and was thoughtful throughout. She sang "Depuis le Jour" from "Louise," and her youth was the very essence of the song. She was Louise for the moment. There was a group of Swedish songs, notably an old Dance from the province of Dalarlia, which for fantasy and grace, lightness of heart and perfection of production, could hardly be surpassed. Case's enunciation is a delight. It was impossible to find a place in the Auditorium where she could not perfectly be understood.

Los Angeles Daily Times, Feb. 26, 1919.

Miss Case's art thrills big audience.

Los Angeles Examiner, Feb. 26, 1919.

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Detroit, February 26, 1919.

Miss Rosalie Miller sang with the Detroit Symphony Orchestra under my leadership on February 9th and created a most favorable impression by her thorough musicianship and the fine quality of her voice. Her phrasing was particularly commendable and her intonation was faultless.

I certainly hope that this young artist will have a most successful career, which she fully deserves.

(Signed)

Ossip Gabrilowitsch.

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New York Herald, November 30, 1918.

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CAMPANINI'S FINAL WEEK AT THE LEXINGTON

[Continued from page 28]

Fedora at the opening of the second act he delivered with a quiet beauty, an artistic restraint and a subdued intensity of feeling that Caruso at his best would have found it hard to outdo. The uproar that followed compelled him to sing it over. The tenor demonstrated, furthermore, that he can attain his ends without that forcing and constriction of tone which he has heretofore practised. Mr. Stracciari's admired art found scope in the part of the diplomat, *De Siriez*. Marguerite Namara capered and cavorted about the stage as *Olga* in a way suggesting that this countess' nobility must have been of extremely recent patent and arbitrary application. Of the lesser characters it is necessary to single out only the pianist, *Boleslav Lazinski*, who, as pictured by Frank St. Leger, once Mme. Melba's accompanist, presented a caricatured make-up of Paderewski. He played his piano solo well, though the behavior of the titled guests during his performance illustrated how thoroughly bad manners can flourish in the salons of the rich.

This piano solo, while an insignificant thing in itself, embodies the most interesting idea in the score. With the orchestra silent, it serves easily and with entire naturalness as a background and an accompaniment to the dialogue of *Fedora* and *Loris* in another room. Otherwise "*Fedora*" is a dull, trivial, poverty-stricken thing. It has the elemental sin of its type in being based on essentially unoperatic matter.

Sardou's melodrama of the Russian princess who, seeking to avenge one lover, becomes party to her own undoing by drawing on herself the wrath of another, is as basically unlyrical as "*Sans-Gêne*." Giordano has treated its conversational chatter after the modern Italian manner, which is always unconvincing. The declamatory sputter over an orchestral flow of vulgar melodic fragments settles down to genuine lyrical expansiveness only in scenes of a sufficiently static emotional nature to enable the composer to translate fundamental feelings in music of a larger design and symmetry. The scoring is blatant and undistinguished. Mr. Polacco, great conductor that he is, could not make the work sound interesting, despite the fine vigor and sweep of his interpretation. After all, Giordano's best opera is neither "*André Chenier*" nor "*Sans-Gêne*," but "*Siberia*," in which he drew freely on the folk melody of Russia in welcome substitution for his own weak creative faculty and, moved by their piercing beauty, produced a lyric drama of unexceptionably sincere impulse.

H. F. P.

"Pelléas" Repeated

When an opera of such subtle musical atmosphere and impressionism as Debussy's "*Pelléas et Mélisande*" can in its repetition draw such a full house as Thursday at the Lexington it augurs well for the country's growing musical enlightenment. Marcel Charlier conducted the performance with much grace and finish, without, however, giving the final subtle touches which, for example, in the balcony scene of the third act and

at the fount in act four can be made so telling. Perhaps in no other rôle can Mary Garden display her artistic greatness so vividly and drape possible imperfections so effective as in *Mélisande*.



Photo by Maurice Goldberg

Dorothy Jardon, American Soprano, Who Made Her Début in "*Fedora*"

Alfred Maguenat as *Pelléas* was ever the intense artist. Golaud was in the best of hands with Auguste Bouilliez. His *Golaud* is a gripping figure in its overwhelmingly dramatic portrayal. Vocally, also, it was a great pleasure to hear his fine bass-baritone utilized with such exquisite style. The *Genevieve* and *Arkel* were sung and impersonated with telling effect by Louise Berat and Gustave Huberdeau. Among the rest of the cast is to be included the charming *Little Yniold* of Margaret Lamare. Admirable was the mise-en-scene. O. P. J.

A Stirring "Traviata"

Mme. Galli-Curci, Alessandro Dolci and Riccardo Stracciari were the vocal stars, all three of them very bright, on Wednesday evening, Feb. 26, in Verdi's "*Traviata*." The audience was of Galli-Curci proportions, and equally enthusiastic. Several ovations occurred during the evening, none greater than that which followed Mr. Stracciari's magnificent singing of "*Di Provenza*." Giorgio Polacco's masterly conducting again made this hackneyed masterwork a vital, throbbing score. Marie Pruzan was effective as *Flora*, while the other rôles

were capably done by Messrs. Oliviero, Defrère, Trevisan and Nicolay.

Galli-Curci's Farewell

Mme. Galli-Curci's operatic farewell took place in "*Lucia*" on Saturday afternoon before a great throng. The soprano has not sung better this season. She remained consistently true to pitch and sang the "*Mad Scene*" ravishingly. There were flowers in abundance and Mr. Campanini, who conducted inspiringly, got a wreath. Mr. Dolci was an admirable *Edgardo* and Mr. Rimini the *Ashton*.

"Rigoletto"—and Good-Bye!

After Saturday afternoon's farewell performance of Mme. Galli-Curci, Maestro Campanini and Dolci, the evening saw another, an irrevocably final performance, with "*Rigoletto*," which great drawing card, strange to say, was put on for the first time during this year's Chicago Company's New York season. Said "*Rigoletto*" presentation turned out to be a regular farewell performance for Riccardo Stracciari. Shades of Titta Ruffo, of Battistini, or Francesco d'Andrade seemed conjured up during the famous baritone's thrilling portrayal of the tragical hunchback. The charm of this exquisitely beautiful baritone voice is irresistible. The eminent singer's style and technique of tone emission represent

the supreme consummation of *bel canto* singing. Stracciari's conception of the Jester was artistically distinguished.

The charmingly gentle and pathetic *Gilda* of Florence Macbeth was a valuable asset. Her exceedingly sympathetic soprano has lost none of its bell-like beauty, while her florid technique has become, if anything, more reliable. With still greater abandonment her *Gilda* should become one of the singer's best rôles. The *Duke* was interpreted by Guido Ciccolini, who in this performance made his New York début. Why not before? Ciccolini presents a more youthful, a rather more playful *Duke* than most of his fellow artists, without, however, thereby being any the less convincing. His voice is of a splendid lyrical quality and he sings with good style, though a greater freedom in his upper tones is to be commended. His success with the New York audience was as pronounced as it was spontaneous. The initial aria received the same tumultuous approval as Ciccolini's singing of "*Donna e mobile*." Of the remainder of the cast the dramatically and vocally very realistic *Sparafucile* of Arimondi is to be mentioned with commendation. Marie Claessen and Nicolay completed the cast. Maestro Polacco conducted with all that masterly significance for which, especially during this season of the Chicagoans he has been so noted. O. P. J.

McCORMACK SINGS TO RECORD CROWD

John McCormack, Tenor. Recital, New York Hippodrome, Evening, March 2. Assisting Artists, Donald McBeath, Violinist; Edwin Schneider, Pianist. The Program:

"*A questo sono, deh vieni*," Mozart, Mr. McCormack. *Adagio*, Ries, Mr. McBeath. "*Come, My Beloved*," Handel; "*The Lass with the Delicate Air*," Arne; "*Sylvia, Now Thy Scorn Give Over*," Purcell; "*Morrai Si*," Handel, Mr. McCormack. *Irish Folk-songs*: "*Go, Where Glory Waits Thee*," arranged by Edwin Schneider; "*The Soliloquy*," arranged by Somervell; "*Sal oge Ruadh*," arranged by Hardebeck; "*An Irish Love Song*," arranged by Stanford, Mr. McCormack. "*Sous ta Fenêtre*," Hubay; "*Humoresque*," Tor Aulin, Mr. McBeath. "*Roses of Picardy*," Haydn Wood; "*Tommy Lad*," Margaretson; "*Now Sleeps the Crimson Petal*," Quilter; "*Thine Eyes Still Shined*," Edwin Schneider, Mr. McCormack.

Rarely, if ever, has Mr. McCormack attracted a bigger audience in New York than on last Sunday evening, when the mammoth Hippodrome was filled and an audience of nearly a thousand occupied seats on the stage behind the singer.

The great tenor never "drew" better, to use the box-office term, for 5000 persons were turned away, all eager to buy tickets to hear him. And listening to him one understood why he aroused in some ten or more thousand persons the desire to hear him. Beauty of tone, style, emission, plus a personality that charms, make John McCormack one of the biggest singers of our time; observe the simplicity of his singing, the complete naturalness with which he phrases, his extraordinary breath control! The skill with which he spins out a tone into a pure *pianissimo* from a *mezzo-forte* attack is not matched by any singer before the public. And it is a pure tone and not a *false* tone, as the unknowing think it.

When he sings Handel he reveals all his finest qualities. "*Come, My Beloved*," was inspired as he sang it, and "*O Sleep*" from "*Semele*," added as an encore after his difficult Mozart aria, was thrilling. This spring Mr. McCormack is to sing Elgar's "*Dream of Gerontius*." He will do it gloriously, and we feel sure that after he has been heard in it the importation of Mr. Elwes for "*Gerontius*" performances in this country will no longer be necessary. Mr. Elwes has the style for Sir Edward's music to Cardinal Newman's great poem. John McCormack has the style and the voice, and the poem must be very near to his heart. He is the greatest Handel singer to-day, and we predict that he will soon be the greatest Elgar singer also, the ideal exponent of the two greatest composers of English oratorio!

The Irish folk-songs were wonderfully etched, as well as sung, Mr. Somervell's setting, "*The Soliloquy*," with its remarkably clever verses, sending the audience into spasms of laughter. And Sir Charles Villiers Stanford's accompaniment and version of "*Would God I Were the Tender Apple Blossom*" ("*Irish Tune from County Derry*" in the Percy Grainger setting) was enchantingly sung. Herbert Hughes's "*Light of the Moon*" folk setting, given as an encore to this group, was another masterpiece from both the vocal and interpretative standpoints. There is a noteworthy example of what a creative musician can do in writing an accompaniment for a folk-song for concert presentation! "*Roses of Picardy*" was encored, brilliantly sung; Roger Quilter's "*Now Sleeps the Crimson Petal*" and Mr. Schneider's stunningly climaxed "*Thine Eyes Still Shined*" won resounding applause. After the last-named song Mr. McCormack shared the applause with his composer-accompanist. The encores were many, some nine, in addition to those mentioned above, being H. T. Burleigh's "*Little Mother of Mine*," Schubert's "*Ave Maria*," Gitz-Rice's "*Dear Old Pal of Mine*," "*Mother Machree*," Harold Craxton's "*Mavis*," Fay Foster's "*The Americans Come!*" (how wonderfully Mr. McCormack builds up the climax in this song!) and "*Annie Laurie*." The audience clamored for more.

Lieutenant McBeath played his groups of pieces with good tone and fluent technique and had encores on both his appearances. Mr. Schneider's accompaniments for both artists were in his familiar manner. A. W. K.

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Co-operation of Musical Forces Makes Kansas a Leading State

Convention of State Federation of Music Clubs Shows That
Conservatories and Teachers Unite for Better Work—
Standardization Bringing About Fine Results—Value of
Community Music—Lindsborg as a Musical Shrine

KANSAS CITY, KAN., Feb. 26.—Through organization, standardization of courses, enthusiasm and initiative, Kansas musicians and musical educators are doing more for the development of music than any other State in the Union, in the opinion of many critics and artists both from Kansas and from other States.

Many statements to this effect were made by leading musicians during the two-day convention of the newly organized Kansas State Federation of Music Clubs which closed here last night.

Fifteen of the State's leading colleges, universities and normal schools, including State and denominational institutions, having well-equipped music departments, are organized as The Kansas Association of College Music Conservatories, and are working together under fixed rules and standards of instruction. They have a fixed course of study and the graduate of any one of them receives a diploma that is recognized anywhere.

The music teachers of the State are also organized and their co-operation has resulted in greatly raising the standard of musical instruction in Kansas. The new Kansas State Federation of Musical Clubs has for its purpose the fostering of the movement designed to spread broadcast a knowledge of music among the people and to unite all persons interested in music in the work.

"This great organized movement is going to produce wonderful results," says Dean Paul R. Utt, of Ottawa University, who is at the head of the Kansas Association of College Music Conservatories and also a leader in the Kansas State Music Teachers' Association. "Our State has made wonderful progress in recent years in musical development. With our forces organized and co-operating, we can expect far greater results than we had counted on before."

Community "Sings" Bring Progress

Community singing, in the opinion of Mrs. William D. Steel, director of the educational department of the National Federation of Musical Clubs, who was here attending the meeting of the State Federation, is another very important factor in the development of music in Kansas. "Your State University," she said, "has been doing a grand thing in pushing this splendid work. I understand that, largely as a result of this work, community 'sings' are being held in nearly every city and town in the

State. It means great things for Kansas, for where you find the people singing you will find them contented."

Proof as to the important position Kansas now holds in the musical world is not lacking. Many well-known artists and composers have come from the State. Three such artists appeared in an all-Kansas program at the convention here Monday evening. They were Carl Preyer, pianist and composer, the University of Kansas; Hans Feil organist, Baker University, and Paul R. Utt, vocalist, dean of the music department of Ottawa University.

Perhaps one of the greatest contributions to the musical development of the State is that made by the music department of Bethany College, Lindsborg, with its annual music festival at which "The Messiah" is sung. This festival draws thousands of Kansans to Lindsborg every year. Last year the monster choir went to Camp Funston and sang "The Messiah" before great gatherings of soldiers.

Each year artists of national reputation are brought to Lindsborg to sing the principal solo numbers. And as a result of this and the fact that wonderful results are obtained by the instructors at Bethany, Lindsborg has become a musical shrine in Kansas.

Kansas University, through its extension work, is also doing a great work in developing interest in music throughout the State. Concerts are given in

many towns and programs are arranged when requested. Glee club work is pushed. Many instructors make it a point to arrange to give recitals in various towns throughout the State. In Lawrence an artists' course is presented for the benefit of the students and general public. The same is true of the work of Washburn College in Topeka. Under its auspices this year a number of well-known artists are being brought to the city.

While dulled to a certain extent by the war, the interest of the average person in Kansas in music is being rapidly revived. Kansas sang during the war and called on music to do its part in putting over the great mercy drives which were conducted. But people were singing patriotic songs or the songs their boys were singing as they went into the trenches in France. Little outside talent was brought into the State. Of a sudden Kansas found music is her own heart and it broke forth vocally in every section of the State. The State would never have felt the urge to sing had it not been for the foundation work laid by hundreds of workers who were building slowly and with infinite pains, the foundation of a love for music among the people of the Jayhawker State.

Delegates representing about thirty musical clubs of Kansas, representatives of several of the colleges and universities, some fifteen vocalists and instrumentalists who came to take part in the contests for State honors and a great many visitors from various parts of the State, attended the Federation convention here. They were greeted by Henry H. Daniels, president of the Chamber of Commerce; Mrs. I. B. Morgan, of the Council of Clubs, and Mrs. Leon R. Shannon, of the Mozart Club, which is hostess to the convention delegates. Mrs. William J. Logan, founder of the Mozart Club and head of the movement for the federation of Kansas music clubs, presided at the sessions. The work of perfecting the organization of the Federation was conducted by Mrs. William D. Steele, of Sedalia, Mo., representing the National Federation. R. Y.

accepted the position of organist and musical director in Bradford, Mass. At Bradford Academy he has charge of the music.

An event of much interest in amateur circles took place in St. Paul's Parish Hall, North Andover, on Jan. 31, when a two-act light opera, "The American Girl," was presented by the church choir, under the direction of the choir master, Walter M. Dalglish. Mr. Dalglish had several years of operatic experience in England and takes considerable interest in the productions, which are yearly events. Edith K. Knowles was the pianist.

The Chadwick Club gave a concert on Feb. 10 in the vestry of the Lawrence Street Congregational Church. Like the previous concerts which the club has given this season, it was most enjoyable, and the program, in charge of Miss Sanborn, was especially well arranged. The title given it was "War Music and Stories." The numbers included war songs taken from the fifteenth, eighteenth and nineteenth centuries, as well as several of the late war. Among those who participated in the program were Mmes. Lord, Beeley, Rooks, Peacock, Blackwell, Misses Manahan, Josseyn, Churchill, Wainwright, Ballantyne, Barlow Stoddard and Arnold Wilkinson, Harry Wilkinson, Mr. Duncan, Mr. Farquhar and Mr. Buzzell. Marshall S. Bidwell, organist at the Center Methodist Church, Malden, officiated on Feb. 19 at the recital in Stone Chapel, Phillips Academy, Andover. A. L. M.

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O'SULLIVAN IN RECITAL DEBUT AT LAWRENCE

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LAWRENCE, MASS., Feb. 26.—This city, distinguished for its industries and social upheavals, can boast of being the first in New England to hear the new French-Irish tenor, John O'Sullivan. Likewise, the appearance here of the Chicago Opera singer was his first complete concert engagement in the country. That the event was a financial success was shown by the enormous audience that packed the Colonial Theater on Feb. 23. The concert was under the auspices of the Elementary Teachers' Association, and the details were excellently managed by Katherine Twomey and Mary Scanlon, president and secretary respectively.

For his operatic arias Mr. O'Sullivan

selected "Vesti la Giubba" from "Pagliacci" and "E lucevan le stelle" from "Tosca," and was roundly applauded. Even the hackneyed "Let Me Like a Soldier Fall" from "Maritana" and "Macgregor's Gathering" stimulated considerable applause. In a group of Irish songs the tenor was not at home. He did not get the words right and his enunciation of English is decidedly Gallic. An anomaly, to be sure, when an "Irish" tenor flunks badly on Irish music. But as O'Sullivan is first and last a French tenor, we had a few opportunities of hearing his virile voice in its proper sphere when he sang some encores in French, and at the close of his program, upon request, gave a rendition of "La Marseillaise" and it was indeed the finest piece of dramatic singing heard hereabouts within the writer's memory. It was given a tumultuous ovation. This one selection more than atoned for the shadow that hung over the center of his program. Marcel Charlier, one of the Chicago Opera conductors, was Mr. O'Sullivan's accompanist.

On the same program appeared Alwin Schroeder, the veteran 'cellist of the Boston Symphony Orchestra, also of Kneisel Quartet fame. His playing still retains all its musicianly style and he was cordially received.

The second recital in the Abbot Academy series was given on Feb. 15 in Davis Hall and an excellent program was rendered by Felix Fox, pianist, and Adelaide Packard, violist.

On Feb. 17 a lecture was given in Standish Hall by Mrs. Evelyn Fletcher-Copp of Boston on "Democracy in Music" to parents, friends and pupils of Mary Clark Dutton and Martha Franz. Mrs. Copp, who was the originator of the Fletcher Method, illustrated her talk with stereopticon views, picturing children at work with the apparatus. She also played a number of original compositions written by pupils of the method, whose ages were between seven and sixteen years.

Prof. Frederick H. Johnson, who has been organist and choirmaster at All Saints' Church, Methuen, since 1906, has

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New York Evening Mail
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"Miss Davies' art pleased her audience. She displayed a mezzo voice of much resonance and sweetness and showed an insight into the songs she so well interpreted."

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DEVELOPMENT OF THE BAND ADDS TO COMPOSERS' RESOURCES

No Longer Can All Bands Be Lumped Together in One Category as "Brass Bands"—Woodwind Section Now Outnumbers Brass in All Concert Bands—No Other Instruments Have Been so Much Improved as Those of Woodwind Family—Status and Condition of the Band in America—How the War Has Tended to Bring This Musical Force Due Recognition

By V. J. GRABEL, Bandmaster

THOSE who fully realize the possibilities of the modern concert band as a medium for the performance of serious music deplore the fact that it has been almost wholly neglected by our better composers as a means of making known their artistic inspirations. Another cause for lamentation is the too common (it should be obsolete) practice of referring to all bands as "brass bands."

Time was when brass bands were common, and they are very effective for street use, but a brass band is rather unusual at the present time in this country. Many of the amateur and juvenile organizations may have but few clarinets and no flutes, oboes or bassoons, but in the better class of our amateur and in all professional concert bands the woodwind section outnumbers the brass. The usual instrumentation of a properly balanced band of forty or more men includes flutes, piccolo, oboes, sometimes an English horn, alto and bass clarinets, bassoons, saxophones and at least twice as many clarinets as cornets. Some bands include bass viol and harp. I have used both those and 'cello in bands with very satisfactory results. Contrabassoon and contrabass clarinet are also available for the band.

When we consider that each member of the single reed, double reed and brass families possesses a distinctive tonal quality, it can readily be seen that there is almost as great a diversity of tonal color in a band comprising them as in

the grand orchestra. The band may be classified as masculine, while the orchestra partakes of the qualities of the feminine. The band can never hope to equal the orchestra in refinement and delicacy, but it can surpass it in masculine robustness—and by that I do not mean noise. One admirer of band-playing referred to it as "music that hits one square in the face." Yet, though it is seldom heard, it is possible for a real *pianissimo* of delicate and charming quality to be secured from a full band of capable performers. Too many band conductors are, apparently, not conscious of this possibility.

The string section of the orchestra is practically the same to-day as it was in the time of Haydn and Mozart, but the wind instruments—how different! The brass instruments have been wonderfully improved, but the woodwind instruments even more so. Not only have they been improved as regards facility of technique, tune and purity of tone, but the family has been increased by the development of new instruments. Richard Wagner clearly indicated his admiration for the wind instruments by employing them to introduce all the leading motives of the four "Ring" operas.

One condition which has greatly tended to bring bands into ill repute in this country was the great prevalence of the so-called Royal Italian, Banda Rossa, Imperial Hungarian, Kiltie, Blue-Blooded Venetian, Hussar and Inexpressible Scandinavian bands with their "magnetic," "hypnotic," "acrobatic" and "temperamentally combustible" conductors. These conductors could fairly

exude temperament. I have seen one of the best known of them perform all manner of contortions and gyrations while his E-flat clarinetist was performing an extended, unaccompanied cadenza. And some poet has said that music has charms to soothe the savage breast.

These bands were usually composed of poorly qualified and poorly paid performers, who often seemed to delight in setting forth a blatant, blaring, howling orgy of sound as might delight the cohorts of Mephisto in one of his Hadean cabarets.

Good American bands have been almost unable to compete with these aggregations, as they could accept engagements for about half of what a good band would have to demand. However, the general public—and even many Chautauqua, park and fair managers—has realized that such bands should be relegated to the noisome street carnivals which infest the country during the summer. I trust that their days are numbered.

Importance of Bands in America

In America we have accepted the Sousa, Innes, Pryor, Conway and other such bands as our pattern, while in England and other European countries the military band has been the standard. Each European country has a standardized instrumentation and the bands number from fifty to seventy performers. Among such organizations the Coldstream Guards' Band, the Grenadier Guards' Band of London and the Garde Républicaine Band of Paris take first

rank. Our American military establishment has been reluctant to realize the essential value of good music properly performed, so our military bands have occupied a position of minor importance. However, foreign association has induced the War Department to increase the bands from twenty-eight to forty-eight players, to give properly qualified bandmasters commissioned rank and to organize courses of instruction for bandmasters and band musicians. A considerable number of our prominent violinists, pianists, organists and composers who entered the service have taken up the study of band instruments and conducting and have been commissioned as bandmasters. The work which has been done in the army will give impetus to the advancement of bands and band music throughout the country, since the majority of these musicians are being returned to civil life. There are in this country a large number of widely circulated journals devoted to the promotion of bands and band music.

Considered locally, the band has been and will continue to be the forerunner of the symphony orchestra, chorus and chamber organizations. Numbers of our smaller cities are largely dependent on their bands for music of an ensemble character. Many of these bands are well balanced and excellent as to quality.

I know a town in Texas, Grand Saline, with a population of 1500, which has a band which includes flutes, oboe, English horn, bassoons and alto and bass clarinet, and which played the overtures of Wagner, Weber and other classic composers, the Liszt Rhapsodies, etc. I know of organizations of that type which are superior to many of the traveling bands I have heard.

Numerous industrial organizations are developing splendid bands as a means of fostering community spirit among their employees. The Dodge, Ford, Oakland, Nash, Buick, Chevrolet, Republic, Reo, Studebaker and other motor companies maintain large bands. Liberati, the famous bandmaster, has been engaged by one of these companies. Herbert L. Clarke is now bandmaster with the Anglo-Canadian Leather Company at Huntsville, Ont. (population 2000), and has a well balanced band of more than fifty, which includes more than a

[Continued on page 32]



Photo by Maurice Goldberg

MISS INGRAM AS "CARMEN"

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Miss Ingram's forthcoming concert tour will include appearances in all sections of the country.

For information concerning Miss Ingram's concert engagements:

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DEVELOPMENT OF THE BAND ADDS TO COMPOSERS' RESOURCES

[Continued from page 31]

half dozen of the foremost wind instrument performers of America. Most of our large universities and colleges maintain bands of ambitious proportions and are accomplishing much that is good.

For widespread music development we must remain dependent on the public schools, for through early instruction in singing, music appreciation, etc., and membership in chorus, band or orchestra, an almost universal interest in good music may be developed—and by no other means than this. The band, because of its popular appeal, can serve to good purpose here.

In the Public Schools

Richland Center, Wis., a small city of 3500 population, after having its streets paved and a fine high school building, public library and municipal auditorium erected, decided that it was high time to turn attention from the more practical to the artistic aspects of civic life. The assistance of the University of Wisconsin was secured, and I was asked to undertake the organization of band classes in the schools and city. Stress was laid on the work in the schools, as it was realized that the municipal band, orchestra and chorus would eventually evolve from the material developed in the schools. After one year of work the department was voted so successful as to merit full academic credit for the work done by students in the band classes. On my decision to enroll in the Naval Reserve (1917) and organize a band for service, I was so fortunate as to secure E. A. Nealy, a highly qualified band instructor, to continue the work. The school band is now performing a creditable grade of music and the classes include players of flute, oboe, English horn, bassoon, alto and bass clarinet and horn, as well as the more common instruments. The State University is calling the attention of other schools in the State to the work of the band department at Richland Center in an effort to induce them to undertake the same work.

In a discussion in 1915 regarding the popularity of the band, Sousa stated that he had given a pair of concerts in Cincinnati before with the price of admission a dollar and every seat sold. The Cincinnati Symphony Orchestra was

playing a series of popular concerts on Sunday afternoons in the same auditorium with seats at twenty-five cents. No reflection is cast on the orchestra, but it is evident that a first-class concert band does have a wide appeal. During the same season Sousa's Band played a series of six evening concerts in Chicago to sold-out houses. It later played in the Stadium at Tacoma to 10,000 persons, who had paid the usual price of admission to hear the peerless John Philip lead his band through one of his inimitable programs. At Willow Grove Park (the best conducted and best patronized amusement park in the country), the large orchestras and concert bands vie for favor each year, and the bands are quite as popular as the orchestras and their drawing power seems quite as great. In New York last summer Goldman's band concerts drew immense throngs to Columbia University. The band of the flagship Pennsylvania gave a concert in Central Park under my direction to an audience of 20,000 persons.

Through its popular appeal and its more ready access to many of our smaller cities, which are not visited by our symphony orchestras, the band has been an important factor in increasing appreciation of and desire for good music in these places.

Before "Parsifal" was produced at the Metropolitan Sousa's Band had made many audiences acquainted with the more important portions of the music. Massenet's "Scènes Pittoresques" Suite was introduced on an extensive tour by Sousa before it had been heard in Berlin, and Strauss's tone-poem, "Till Eulenspiegel," and music of Chadwick, Hadley, Grainger and other composers was first heard in many cities through the same medium.

Percy Grainger, in consequence of his association with band work in the army, has become the champion of the band as a suitable means of performing the original compositions of our best writers and his influence will greatly aid in the further development of band music. Both he and Henry Hadley have arranged some of their works for band. Beethoven wrote some short numbers for band, but the band of his day was a very crude affair, used for military purposes only. Had the present-day band been available, I am convinced that some of his large works would have been designed for it.

It is to be hoped that many of our leading composers may be induced to search out the possibilities of the wind band with a view to writing compositions in large form for it.

LUCY GATES CHARMS BROOKLYN HEARERS

Lucy Gates, Soprano. Recital, Brooklyn Academy of Music, Evening, Feb. 28. Accompanist, Walter Golde. The Program:

"Una voce poco fa" from "Barber of Seville," Rossini; "The Swan Bent Low," "Midsummer Lullaby," "Folk-song," "In the Woods," MacDowell; "Le Bonheur est Chose Legère," Saint-Saëns; "Papillon," Chausson; "Les Trois Chansons," Gabriel Pierné; "A des Oiseaux," Georges Huë; "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; "Cradle Song," Gretchaninoff; "Hymn to the Sun" from "Coq d'Or," Rimsky-Korsakoff; "Fairy Bark," Harriet Ware; "Last Night I Heard the Nightingale," Mary Turner Salter; "I Bring You Heartsease," Gena Branscombe; "One Golden Day," Fay Foster.

Few singers of to-day possess the charm and artistic finish that distinguish the work of Lucy Gates. In all she attempts there is graceful sincerity, poise and warmth of feeling which bring her very close to her audience. At her Brooklyn recital she again demonstrated her unquestioned ability to sing—to sing with a wealth of fresh tonal quality, vibrancy and lyric beauty. One may listen to such a voice for several hours and come away refreshed, because of the ease with which the singer delivers her tone and the warm glory of the voice.

Miss Gates's program was an unusually delightful and intelligent one, opening with the difficult aria by Rossini, which was sung brilliantly and with remarkable facility of technique. The MacDowell numbers afforded a contrast in style and were equally pleasing. The French songs were very effective, and the audience could have wished for a repetition of the Pierné "Les Trois Chansons," but Miss Gates, who was suffering from a cold, which, however, did not detract from the loveliness of her voice, requested that her encores be kept until the end of her program.

In the Russian group the Gretchaninoff "Cradle Song" roused enthusiasm, while the Rimsky-Korsakoff "Hymn to the Sun" was perhaps the best thing Miss Gates did. Her final group, of modern American compositions, included Harriet Ware's "Fairy Bark," which, although somewhat reminiscent of her "Boat Song," was a charming bit, with a unique and effective ending. Mary Turner Salter's "Last Night I Heard the Nightingale" was a joy. The large audience applauded long, and Miss Gates responded with several encores. Walter Golde's accompaniments were excellent.

A. T. S.

sented did not touch the high standard set at several previous events.

Even so, the program contained some admirable essays in musical composition. It comprised contributions by pupils of grades five and six and, in the writer's estimate (judging from the pieces heard), the palm should be awarded the younger students. Nathan Novick, whose songs—"I Have a Rendezvous with Death" and "The Little Owl"—were sung by Belle J. Soudant and whose piano fugue was played by Harold Kaplan, seems to be a gifted youth with a good technical grasp. Parvin Titus played a well-made fugue for piano of his own fashioning. Mr. Kaplan interpreted an interesting fugue by Lois Wilson, and Gladys V. Jameson performed her own Theme and Variations for piano. The program was opened with Karl Krauter's Theme and Variations for string trio. Later in the program came four songs by Miss Jameson, sung by Helen Davis, and Mr. Krauter's Theme and Variations (higher form) for string quartet.

B. R.

SEIDEL AT METROPOLITAN

Violinist Scores at Sunday Concert—Hackett Also Gives Delight

The Metropolitan Sunday night concert, usually an interesting event, was unusually pleasing on March 2. Not only the first concert appearance of Charles Hackett, the new and much admired American tenor, but the playing of Toscha Seidel, violinist, and some appealing orchestral numbers enhanced the occasion. Mr. Hackett's smooth, even tone and polished delivery gave so much pleasure in his singing of the "Il mio Tesoro" aria from "Don Giovanni" that the audience insisted upon an encore, rarely allowed in the first part of these programs. The "Ah, non credevi tu" from "Mignon" was equally pleasing.

Seidel was heard to fine advantage in the Saint-Saëns B Minor Concerto, which exhibited at its best his remarkable command of technical resource, no less than his big tone and his vividness of temperamental glow. It, too, was encored, and the smaller numbers with which his contribution ended were no less enthusiastically received.

The orchestra, under Mr. Hageman's precise and intelligent leadership, gave a delightful interpretation of the overture to Massenet's "Phèdre." Four charming Belgian folk-songs, arranged for orchestra by De Greef, were admirably played.

C. P.

STUDENTS' WORKS HEARD AT INSTITUTE RECITAL

Some Admirable Specimens Disclosed by a Number of Youthful Writers in Several Forms

Those who view the future of American music with an anxious eye should drop in occasionally at one of the recitals of works of the composition classes of the Institution of Musical Art. Unless such visitors be confirmed skeptics or incurable pessimists, they will assuredly come away in a more hopeful frame of mind. The recital at the Institute on the afternoon of March 1 would have served for such an experiment, though, to tell the whole truth, the works pre-



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BALTIMORE ADMIRES HADLEY'S SYMPHONY

Strube Gives Local Première of
Native Score — Garrison
Aids Damrosch

BALTIMORE, MD., March 2.—At its fourth concert this afternoon the Baltimore Symphony Orchestra, Gustav Strube, conductor, gave a large audience genuine pleasure with the first local presentation of Henry Hadley's Symphony, "North, East, South and West," this being the principal work on the program. The symphony aroused the deepest interest, each section making a definite appeal through its atmospheric suggestion, mood and colorful treatment. The clarity of the structure, the warmth of melodic expression and crisp rhythmic force were sympathetically disclosed in the reading. This interpretation marks a stride in the development of the orchestra and is a concrete demonstration that the municipal organization is fostering American art ideals. The hearty applause was indeed worthily bestowed. Rafael Diaz, tenor of the Metropolitan Opera Company, made his first local appearance. He chose the "Flower Song" from "Carmen" and "Ah! Lève toi, Soleil" from Gounod's "Romeo and Juliet," which were sung with robust tone and creditable style. The playing of Bart Wirtz, 'cellist, in the Volkmann "Serenade" for strings, made a pleasing impression. The concert closed with two Hungarian Dances of Brahms, which were played with fine spirit.

The concert of the Symphony Society of New York, Walter Damrosch, conductor, Feb. 25, at the Lyric, was record making in attendance, this doubtless being due to the appearance of Mabel Garrison, soprano, of Metropolitan Opera fame, whose early musical training was gained locally. Being a Baltimorean whose artistic achievement in the past seasons has been remarkable and whose work abounds in natural charm, it is to be expected that public recognition will be given upon every return appearance of Miss Garrison, whose Baltimore admirers are very numerous. Her work last night disclosed development and command which place her in the front rank of American coloratura singers. A Mozart aria and rondo, "Mia Speranza Adorata," and the "Mad Scene" from Thomas's "Hamlet" were presented with characteristic vocal purity and skill and, needless to state, were awarded with prolonged applause. Mr. Damrosch's program consisted of the Fifth Symphony of Tchaikovsky, "Evensong" by Schumann, Mendelssohn's "Spinning Song," and the Overture "Le Roi d'Ys," of Lalo.

Ethel Leginska, pianist, gave the sixteenth Peabody recital Friday afternoon, Feb. 28, before a large audience. The program was chosen with regard to the display of qualities of technique and temperament. The audience derived much pleasure from the individual interpretations and evinced its appreciation heartily.

The Fifth Regiment Armory rang out with joyous song Wednesday evening, Feb. 27, when the employees of local department stores held their "Big Sing" under the direction of Dr. C. G. Woolsey, of the War Camp Community Service.

The chorus numbered nearly 3,000, and the program consisted of popular songs and local songs of a topical nature written by some employee in each firm represented.

Vion Mason, baritone; Louise Schroeder, soprano, and Emanuel Wad, pianist of the Peabody Conservatory, gave a recital for the benefit of the organ fund at Westminster Presbyterian Church (this church is noted as being the burial place of Edgar Allen Poe) on Tuesday evening, Feb. 26.

Under the auspices of the Women's Relief Corps No. 6, Auxiliary of the Veteran Post, G. A. R., two excellent concerts were given at Albaugh's Theater on Tuesday and Wednesday evenings of this week, the concert party consisting of Ilya Schkolnik, violinist; Constance Alexander, soprano, and Imogen Peay, pianist.

Haig Gudenian, an Armenian violinist, gave a recital in behalf of the national relief fund for Armenian sufferers Sunday, March 2, at the Parkway Theater.

The fourth students' recital at the European Conservatory of Music, Henri Weinreich, director, gave opportunity for twenty pupils creditably to display the careful preparation given by the teaching staff which, besides the director, includes Julius Zech, Joseph Imbroglio, Maurice Kramer and Edgar T. Paul.

F. C. B.

Frederick Huber Struck by Automobile

BALTIMORE, MD., Feb. 25.—Frederick R. Huber, manager of the Municipal Orchestra and of the publicity department of the Peabody Conservatory of Music, was severely injured on Tuesday evening, being struck by an automobile belonging to Dr. Charles O'Donovan, of this city. The accident occurred at Charles and Thirty-first Street. Mr. Huber was taken to his apartments and later removed to the home of a friend, where his recovery has been gradual.

F. C. B.

Kronold, Tuckerman and Gladys Ewart Appear at Mission

An evening of music was given at the Bowery Mission, New York, on Feb. 25, by Hans Kronold, the well-known 'cellist; Nora Kronold, soprano; Earle Tuckerman, baritone, and Gladys Ewart, pianist. For Mr. Kronold there were compositions by Sokoloff, Arensky, Baron and Casella and his own "Irish Fantasy," in which he was warmly received. Mr. Tuckerman's fine voice was heard in songs by Purcell, Haydn, Higgins, Fisher and Branscombe, and in them he pleased his hearers greatly, winning hearty approval. Miss Kronold sang with excellent effect songs by Mitchell, Ronald and Spross, Woodman, Campbell-Tipton, Barnby's "Sweet and Low," with 'cello obbligato played by Mr. Kronold, and Mrs. Bond's "A Perfect Day." Miss Ewart played admirable accompaniments for all the artists.

Australian Pedagogues Coming Here

SYDNEY, N. S. W., Feb. 1.—Mr. and Mrs. Roland Foster, prominent members of the staff of the State Conservatorium of Music at Sydney, New South Wales, are planning to visit America in April, partly for pleasure and partly for the purpose of making some inquiries into the prevailing methods of musical education, on behalf of the State Department of Public Instruction, at the request of Mr. Verbrugghen, director of the Conservatorium, who has made a New York appearance as conductor.

PITTSBURGH FURORE FOR RACHMANINOFF

As Soloist of Damrosch Forces,
Russian Receives Ovation —
Thibaud Also Scores

PITTSBURGH, March 1.—Pittsburgh has enjoyed two wonderful concerts in rapid succession. Thursday night brought Walter Damrosch, Sergei Rachmaninoff, and the New York Symphony Orchestra. They had much to tell us that was new and fine. Walter Damrosch gave us the Tchaikovsky Fifth Symphony, and two movements from Maurice Ravel's "Mother Goose" suite. It was the first time this year we have heard the Tchaikovsky work; usually when a visiting orchestra comes it plays the "Pathétique" as a "sure fire" number. Damrosch gave to the Tchaikovsky Symphony an authoritative reading, replete in interest and artistry. The "Laidronnette, Empress of the Statuettes," and "Beauty and the Beast," from Ravel's suite, were delectable expositions of orchestration and contemporary thought, and Damrosch caught every shade of nuance in these happy diversissements.

Walter Damrosch is always a great favorite here, but the man of the hour was Sergei Rachmaninoff; he it was who compelled the crowds to stand in line, and listen to the familiar chant, "The house is sold out." Rachmaninoff lived up to his advance notices, in fact he left them a mile behind. That he was a sensation is putting it mildly; whether it was the extraordinary appearance of the man, his unusual technique, or the unmistakable musicianship of his Concerto in C Minor, or all three together, is difficult to say. He played as he looked, in a highly individual way, and his Concerto was of tremendous scope. He was brittle, he was crisp, and sometimes he was adamant, but never suave, and never had he the professional pianist's saccharine tone. All Pittsburgh rejoices that he is to return here in recital.

On Friday night the Art Society brought Jacques Thibaud, foremost of French violinists, to town. The program he chose was certainly complete, covering the violin literature of Europe. In content and interest it was the most varied violinistic offering we have had. Thibaud had his audience *en rapport* from the moment he sounded his first note to the postludial encore. He opened his program with the lovely Lalo "Symphonie Espagnole," and he played this, as he did the other big numbers, with consummate artistry. His work was characterized by his sincerity and freedom of affection. The Ernest Chausson "Poème" was a glorious, fugitive, untitled tone-poem. How modern Chausson is, and how well he and Thibaud speak "the same language!" The rest of the program was of historical as well as musical interest. Thibaud had a large audience to hear him, and one that thrilled to his bow and G string. Nicolai Schner was his accompanist. He accompanied as Thibaud played; positively, artistically, and genuinely.

The Haydn Choral Union, John Coleville Dickson, conductor, gave a concert in the Bellevue High School on Thurs-

day night. Grace Kerns of New York was the chief soloist, and Harry Wirtz was the club soloist. Miss Kerns is a singer who has a big following here. She sang songs by Campbell-Tipton, Mrs. Beach, A. Walter Kramer and Fay Foster, concluding with "Un Bel Di" from "Madama Butterfly." Elizabeth Waddell was the club accompanist, and Helen Reed was assistant accompanist. The Haydn Choral Union for the number of years it has been in existence has given most commendable concerts.

On Thursday night Walter Wild, F.R.C.O., organist of Shadyside Presbyterian Church, gave the second of the series of Community recitals in the Edgewood Church. Mr. Wild gave a program of wide scope. The organ is a new one and of a fine type.

The faculty of the music school of the Carnegie Institute of Technology announces a series of recitals by the advanced pupils of the Institute for Sunday nights. The second of the series was given Sunday night. Numbers by Mozart, Schumann, de Bériot, Paganini-Liszt were played on 'cello, violin and piano.

John Charles Usher, a Canadian tenor, now located in Pittsburgh, is making a reputation for himself as a singer of oratorio. He has lately played the tri-state circuit, and the result is many re-engagements.

The Chicago Grand Opera is coming with Mary Garden, Amelita Galli-Curci and Cleofonte Campanini. We are to have three gala days and nights of opera. H. B. G.

Zach's Orchestra Warmly Greeted in Concert at Alton, Ill.

ALTON, ILL., March 1.—The St. Louis Symphony Orchestra made its second appearance of the season here last night at the Temple Theater and, while the audience was not nearly as large as it should have been, its enthusiasm was in no way lukewarm, and the reception which Max Zach and the men received was spontaneous and genuine. The concert opened with a majestic reading of Dvorak's "New World" Symphony. After this Max Steindel, 'cellist, gave Godard's "Adagio Pathétique" and Popper's Polonaise finely with orchestral accompaniment. He was given a warm reception and added an extra. The further orchestral offerings contained the Ballet Music from "Le Cid," Tchaikovsky's Andante Cantabile for string orchestra and Liszt's Second Rhapsody. A number of St. Louisans journeyed here to enjoy the concert. H. W. C.

Garrison and Werrenrath in Newport News, Va.

NEWPORT NEWS, VA., Feb. 15.—Never before has Newport News been honored by the visit of two such artists as Mabel Garrison and Reinald Werrenrath. They sang to a capacity house at the Academy of Music on Feb. 14 and were enthusiastically received. Miss Garrison was never in better voice and Mr. Werrenrath's singing was superb.

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Question of Standardization Agitates Musicians—Shall It Be A-435 or A-440?

PERHAPS a subject of no deeper practical interest can engage the attention of instrumental musicians of any class than the question of a fixed pitch for all pianos, organs and band instruments. In many cases, the question of approach to a perfect ensemble is involved, something much more important necessarily than the consideration of the individual instrument or even of its owner. Yet it seems to become almost as difficult a thing to adjust a League of Musicians as it is to plan a League of Nations.

When the American Federation of Musicians held a meeting two years ago and formally adopted as its standard of pitch that known technically as A-440, the matter seemed settled. Such houses as Carnegie and Aeolian Hall in New York, Orchestra Hall in Chicago and the Medinah Temple in Washington, D. C., tuned their great organs to that pitch, for playing with orchestras from every part of the country. The immense open air organ in San Diego, Cal., the leading theaters, such piano concerns as Steinway, Mason & Hamlin and the Kimball Company, fell into line promptly; many bands and orchestras did likewise.

But some interesting questions have developed along this line. It is claimed that theater orchestras were "expected," so writes the musical director of Loew's, Washington's leading theater, "to produce harmonious music from an orchestra whose wind instruments are tuned to A-440 but whose organ is tuned to A-435. The result is slowly driving leaders and sensitive musicians crazy."

A correspondent of the New York *Evening Sun* discovered to his own satisfaction on Feb. 12 last that the A-440 was "German Pitch" and remarked darkly on that connection, that "War was de-

clared by the United States on Germany in April, 1917. On May 14, 1917, the American Federation of Musicians in convention assembled at New Haven, Conn., adopted the Scheibler pitch (A-440) as the standard for American orchestras. Why," he demands, "was the German pitch selected?"

Nine days later, another correspondent of the same paper denies that the A-440 ever had any appreciable following in Germany and appears to regard its adoption by the American Federation as a more or less arbitrary proceeding.

View of an Authority

In this connection, it is interesting to re-read an article published in the *Musical Quarterly* of October, 1918, by J. C. Deagan, of Chicago, a recognized authority on the subject of pitch. Mr. Deagan says, in part:

"In changing the frequency of International Pitch vibrations from A-435 to A-440, the American Federation of Musicians has not really changed the pitch at all. In reality it has only made a change in the temperature in which the pitch should be played. Years ago we demonstrated the extent to which temperature changes the pitch of wind instruments in a band or orchestra. It was a demonstration that can be made by any good band or orchestra that cares to try it.

"Sound travels faster and farther in one second of time if the temperature is 72 degrees Fahrenheit than it does if the temperature is 59 degrees Fahrenheit; namely, more sound vibrations strike the ear in a second of time in warm weather than in cool weather, the source having the same number of vibrations in both cases. This is a basic law of nature—analogueous to the higher sounds of an approaching and the lower sounds of a receding railway train.

"Now, the official pitch of France

(which the French call 'Diapason Normal' and which we have been in the habit of calling 'International Pitch'), is A-435, which is set at a temperature of 15 degrees Centigrade or 59 degrees Fahrenheit). It is to be regretted that this pitch was set at such a low temperature. It is this fact that caused all the difficulty in regard to pitch and tuning later on.

"The American public is not accustomed to a temperature anywhere near as low as that which the French Government Commission stipulates as the correct degree of heat at which the official pitch of A-435 must be set. Theodore Thomas, as far back as 1883, ordered his concert-halls to be kept at a temperature of 72 degrees Fahrenheit, or as near that temperature as possible.

"In America, we insist on a temperature of at least 70 degrees Fahrenheit and this often goes as high as 76 degrees Fahrenheit, and higher in concert-halls. A wise plan would be to have one pitch and one temperature—the right tem-

perature and keep it normal. A temperature of 76 degrees would send the same orchestras, above referred to, to a pitch even higher than A-440. Along the same lines, when a band plays on a hot day in summertime, it will be found that the pitch is considerably above A-440. So in adopting A-440 we are really not changing the pitch at all. It is simply a matter of difference in temperature in which the pitch is played and which raises wind instruments five vibrations, equal to less than one-fifth of a semi-tone, which is a very slight change.

"In the long run, however, and in the large majority of instances, when musicians are playing under normal temperature conditions of this country, A-440, or very near it, has been the low pitch in actual use for years. Hence in adopting A-440 as the standard pitch we are not adopting a new pitch. We are simply acknowledging as correct the pitch we have been unconsciously using since 'low pitch' was adopted."

ALL BLOOMINGTON SINGS DURING WEEK

Churches, Industries, Schools and Clubs Among Participants in Demonstration

BLOOMINGTON, ILL., Feb. 24.—If the musical culture of a community is to be measured by the number of its constituents taking an active part in the various forms of musical expression, as contrasted with the number of musicians brought in from the outside and impressing their art upon the community then Bloomington should be given high rank. All groups participated in the activities of the recent National Week of Song.

The beginning of the week was appropriately signalized by the churches' special song services and brief talks by the pastors on the "Relation of Music to Religious Worship." A block sing was held in the downtown business district, and several neighborhood "home" sings were held throughout the city. The

principal moving-picture theaters specialized on sings in which the audiences joined with enthusiasm, under the direction of special song leaders.

The leading industries employing men and women held noon-hour sings. Various clubs, such as the Rotary Club, Parent-Teachers' and Young Men's Clubs, as well as lodges, enlarged their usual song programs at their meetings.

Perhaps the most important celebration of the week of song was that undertaken by the public schools of this city and of McLean County (250 in number), the State Normal University and Illinois Wesleyan University. In the Bloomington public schools, the pupils for some time have been singing those patriotic and inspirational songs which have arisen during and since the war. Mabelle Glenn, supervisor of music, is responsible for this feature, which is additional to the regular class-room musical instruction.

On the afternoon of Feb. 20, all the pupils in each of the grade schools of the city came together, and, under the direction of song leaders and accompanists from the Community Singing Group enjoyed a period of mass singing. A great chorus of more than 3,000 voices was at this time concerted in a wonderful outburst of song. To facilitate this feature, a collection of "songs of war, victory and home" had been prepared, and through the courtesy of a local newspaper, *The Daily Pantagraph*, a copy was given to every public school pupil in the city and county (about 15,000).

As a climax, a mass sing was held at the High School Auditorium on the afternoon of Sunday, Feb. 23, led by the army song leader, G. Edwin Knapp, of Camp Pike, with a chorus which completely filled the hall. Mr. Knapp with fine musicianship and experienced leadership, carried his chorus through a program of songs arranged chronologically from the pre-war song on to the draft period, the conflict, the armistice, and then the return home. J. G. M.

CHANGE BONNET TOUR

Popularity of Organist Causes Revision of His Concert Schedule

Ten thousand persons paid their admissions to hear Joseph Bonnet in the Auditorium in Denver, Feb. 24. This is a triumph for organ recitals in America, where the free recital has reigned supreme for years. Bonnet has raised it to the same level as the work of the world's greatest artists, and the service rendered by him deserves the highest praise. The demand for Bonnet's return to the East is so large that the tour has been altered and he will play in this section from April 10 to 30, and then proceed to the Middle West, where he is booked from May 1 to 25.

Telegram Tells of Bonnet's Success in Salt Lake City

Dr. William C. Carl, who has charge of the present successful tour of the famous organist, Joseph Bonnet, received a telegram on Saturday from Edward F. Kimball, manager of the Tabernacle Choir in Salt Lake City, Utah, concerning Mr. Bonnet's recital under his auspices. It read: "Bonnet recital a great success; 2500 persons attended; great enthusiasm. Thanks for sending this great artist."

Olga Disque, mezzo-soprano, has been giving a number of recitals recently. On practically every program she sang Frederick W. Vanderpool's "Values" and has always to take an encore on it.

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LONDON STRIKE FAILS TO HALT MUSIC

As Many as Four Concerts Taking Place in One Day—Musicians Back from Internment at Ruhleben Give Concert—"Falstaff," Presented Under Eugene Goossens's Conductorship, Rouses Much Interest—King and Queen Attend Memorial Service for Guards, at Which Music Plays Significant Part—Violinists, Singers, Pianists and 'Cellists Give Recitals—Chamber Music Concerts—Symphony Concert, Under Sir Henry Wood, Has Calvé as Soloist

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Feb. 10, 1919.

THE concerts last week were notable both for quantity and quality, as many as four taking place on one day, and all given to full houses despite the fact that the strikers were making things as hard as possible for everyone and paralyzing all means of transit. A conspicuous event was the Ruhleben concert, at which many of the musicians who have returned from internment there gave a big concert.

The concert took place in the Central Hall, Westminster, on Thursday last, and though many of the artists had already been heard here since their release there were many more who had not, but who will soon make a place for themselves in concert work. Harry Field, the Canadian pianist, and Godfrey Ludlow, an Australian violinist, were heard. Quentin Moraven was at the organ and George Fergusson sang. On the whole, the concert might be taken as evidence that the art of these musicians had flourished and matured under most difficult circumstances. Their efforts were another proof, and we have had many during the last four years, that England can provide as good musical fare from the list of native compositions as any that has ever been imported. It has been said that "four centuries ago England stood at the head of musical nations by force of her creative and executive ability." Those forces may have been allowed too great quiescence, but at any rate they have not died, and at present seem to be reviving vigorously.

Other artists, also from Ruhleben, who appeared were E. L. Bainton, conductor and pianist; Frederick Keel of folk-song fame; Arthur Speed, pianist; John Story Power, pianist; C. H. G. Weber, conductor; Arthur Williams, one of our finest 'cellists; Peebles Conn, a Scotch conductor, and Mario Cutayar, tenor. Each of these artists was either studying, teaching or traveling in Germany when war was declared. Among them were

representatives of every phase of music. They speedily organized an orchestra of fifty. They had also eight conductors and many eminent soloists.

"Falstaff" Performance Delights

The welcome which music-lovers gave to "Falstaff" on Wednesday last was



Amy Hare, British Pianist

quite phenomenal. The opera was splendidly produced, with Eugene Goossens as conductor. Frederick Ranalow made a highly comic, yet very human, figure of *Falstaff*; Frederick Austin played *Ford*; Lydney Russell, *Dr. Caius*; Alfred Heather Bardolph, *Pistol*; Maurice D'Oisley, *Fenton*; Agnes Nicholls, *Mistress Ford*; Gladys Ancrum, *Mistress Page*; and Bessie Tyas, *Anne Page*.

On Monday evening last Katherine Doubleday and Winifred Small gave a

most interesting and enjoyable sonata recital in Æolian Hall, the chief feature being the Brahms Sonata in A, the performance of which was well balanced. Other numbers equally well played were Handel's Sonata in D and Saint-Saëns's in D Minor, York Bowen's "Barcarolle" and the "Humoresque" from his Suite in D Minor, and an effective "Little" Sonata in A by McEwen.

On Tuesday Dorothy Brook, a young violinist hailing from Lincoln, gave her first recital in Æolian Hall, at once making a deep impression by the depth and maturity of her playing. She played an eighteenth century sonata by Christian Festing with great refinement, the Saint-Saëns "Rondo Capriccioso" and some smaller pieces by Russian composers, as well as Bach's Concerto in E, in which she was assisted by the Philharmonic String Quartet.

On the same afternoon Wigmore Hall was occupied by Zoë Addy, a young violinist, who in making her first appearance here showed much promise. She was assisted at the piano by Helen Guest.

On Tuesday evening the London Chamber Society gave its second concert, in Wigmore Hall, with Guilhermina Suggia, Albert Sammons and William Murdoch to play the Beethoven Trio in B Flat and Tchaikovsky's in A Minor, a poetic and beautiful performance of the highest significance. Olga Haley sang some very beautiful new English songs by Roger Quilter, Goossens, Cooke, Adela Maddison and Henry Gibbons.

On Wednesday afternoon, in Æolian Hall, Edith Finch and Irina Meyrick gave a song and piano recital, the first-named displaying a fine soprano voice of great power and the latter a brilliant technique and great command of the keyboard.

Jongen Recalled to Belgium

Wednesday also brought us a 'cello recital by that gifted and beautiful young Belgian, Valerie Valensen. She played Bach's Suite in G with fine, broad tone, and Joseph Jongen's Concerto most admirably. M. Jongen had hoped to act as accompanist on this occasion, but he has just been called back to his musical duties in Belgium. Miss Valensen also played a Boccherini Sonata and then lesser pieces by Popper, Fauré and César Cui. In performing them she proved herself a 'cellist with a great future before her.

The memorial service for the Guards, which was held in St. Paul's Cathedral on Wednesday last and for which the King and Queen came to town, was in every way a memorable and impressive event in which music played an all-important part. The massed bands of the Guards were the performers and played Mackenzie's "Benedictus," Massenet's "Angelus," Somerville's "Killed in Action," the finale of Tchaikovsky's "Pathétique" Symphony, and Sullivan's "In Memoriam" Overture, as well as the "Dead March" from "Saul." The beautiful "Flowers of the Forest" was given by the pipers of the Scots Guards. The choir sang exquisitely "Onward, Christian Soldiers," and Stainer's "Sevenfold Amen."

On Thursday Myra Hess gave a recital at Wigmore Hall. She played magnificently a somewhat hackneyed program. The British number was a Nocturne and a National Dance by Arnold Bax, both charming and characteristic. Her playing of the César Franck "Prelude, Chorale and Fugue" was truly great.

British Work on Trio's Program

On Thursday evening the Harmonic Trio gave a concert in Æolian Hall, the program including a Brahms Trio, one by Rachmaninoff, another Russian selection in place of the Granville Bantock Sonata for 'cello and piano which had been announced, and Norman O'Neill's

lively and lovely one-movement Trio, a native work.

The piano recital of the week was reserved for Saturday, when Frederick Lamond gave a real Beethoven recital in Wigmore Hall. The great Scottish pianist excels in playing Beethoven, and the demand for seats was so great that the same program is being repeated on the afternoon of Feb. 10 in the same hall.

At Æolian Hall, on Saturday, Vladimir Rosing gave a vocal recital designed to present "The Soul of Russia." The examples chosen ranged from the folk-songs to music of the last century, each selection performed in the artist's most dramatic and telling style. At Wigmore Hall, in the early afternoon, Katie Goldsmith gave a most admirable violin recital, assisted at the piano by Harold Craxton. Both artists were at their best and were in entire sympathy. Miss Goldsmith possesses a rich, full tone and great executive ability, allied to fine sentiment, strength and power of emotional expression. In the Queen's Hall there was an exceptionally fine symphony concert under the conductorship of Sir Henry Wood, with Calvé as the singer and Leonard Borwick as the soloist in the Schumann Piano Concerto in A Minor. Haydn's "Clock" Symphony was delightfully played, as well as the "Venusburg" music, but the attraction of the afternoon was the singer's delivery of Mozart's "Voi che sapete," Beethoven's "In questa tomba," Martini's "Plaisir d'Amour" and Duparc's "L'invitation au voyage," with a "Carmen" aria as encore.

HELEN THIMM.

Lavinia Darvé Appears in Concert Version of "Pagliacci"

"Pagliacci," given in its entirety, in concert form, was the outstanding feature of the program at the *Globe* concert of March 2. Lavinia Darvé, New York soprano, who sang *Nedda*, scored an emphatic success. She will also appear in leading rôles of "Cavalleria" and Stefano Guerrier's new work "Evandro" to be presented in a fortnight's season, beginning March 4 in Tampa, Fla. Mr. Guerrier's new opera received its première at the Madison Square Garden Theater, New York, Nov. 23. The season in Florida will be under his direction.

Duncan Dancers and Copeland in East Orange

EAST ORANGE, N. J., Feb. 24.—The largest and most enthusiastic audience of the season attended the last of Mrs. William S. Nelson's series of concerts at the East Orange High School last Friday and with the greatest enjoyment listened to and looked at George Copeland, pianist, and the Isadora Duncan Dancers. Mr. Copeland's playing evoked vociferous applause, especially in his group of Spanish pieces. Mrs. Nelson intends to give another series of concerts next season, the present series having been remarkably successful and enjoyable.

P. G.

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Admires Music Training Afforded by Symphony Concerts for Children

To the Editor of MUSICAL AMERICA:

Speaking of education, there is a very fine thing of that sort in the field of music that New York is demonstrating. It is—think of it!—Symphony Concerts for Children given by Walter Damrosch's New York Symphony Society. A program given recently included Mendelssohn's "Fingal's Cave" and the *Andante* from the Schumann Fourth Symphony.

Isn't that at least equal to what the grown-ups learned by, when Theodore Thomas said that he would bring them up in the nurture of music, even if he had to feed them on such musical pap as "Träumerei"?

At this concert, given in Æolian Hall, children came into their own. From the back of the balcony the skyline of its majestic box front was of small masters and misses. On the whole, with not many more exceptions than at regular night affairs, the children listened. The skyline looked rapt.

Then, in his delightful way, Mr. Damrosch gave little explanations, not—no, indeed, not—baby talks, but simple, clear, informal, untechnical little explanations, with humor glinting in them, and, occasionally, themes played on the piano. "Fingal's Cave" had a poetic description of currents and countercurrents of water; the sun breaking through the usual almost overcast sky of Scotland, and revealing to Mendelssohn Neptune and the mermaids in brilliant procession—all of which "can easily be seen," Mr. Damrosch declared, "by very imaginative people like you and me." (In passing, isn't that more fact than humor, for who are imaginative if not children and musicians—and all artists?)

It was told how the violin was to have a solo, to be accompanied by picked strings; and during this the bass viol was to play in a sustained way, and hold a background, just as the foot on the piano pedal holds the sound even after one stops pressing the keys. "Do you hear it?" said he at the piano, after lifting his hands.

Of the dear Bach Gavotte Mr. Damrosch said it was "both stately and joyous, different from modern dancing"—till the delightful ballet, "Sylvia," loved by the older generation, danced, oh! so daintily, "like fairies," and ended with its not so familiar "Cortège de Bacchus," "the god of wine," Mr. Damrosch cautiously confessed.

After it was over, one mother said to her little daughter, "Now we must go home and get ready for the next one." They played over the pieces on the talking machine before the concert. "You see, we played one or two of those numbers too fast."

Now, really, isn't that a wonderful work? A simple and beautiful training in the taste for good music, and the twice-blessed love of it?

CORNELIA E. BEDFORD.

New York, Feb. 25, 1919.

Wants Information on Standards of Musical Pitch

To the Editor of MUSICAL AMERICA:

In addition to my other misfortunes I happen to be a piano tuner. During the last year or two there has been more or less agitation about tuning to a pitch of A-440 instead of 435, the regularly established "International" pitch. In fact, in one of our moving-picture houses the drummer's instruments, such as bells, xylophones, etc., are all tuned to the 440 pitch, which, of course, means that the piano and all other instruments in the orchestra must be tuned to the same pitch.

This drummer insists that the 440 is the pitch now used principally by orchestras in the larger cities, and my purpose in writing you is to obtain reliable information as to the truth or falsity of his contention.

After considering the unsettled and

unsatisfactory condition, which prevailed for years while changing from the old "Concert" pitch to "International," it seems impossible to believe that any concerted action would be taken to again change the prevailing pitch. And, what makes any such movement seem all the more preposterous and absurd, is the fact that the change from 435 to 440 is so trifling that any difference in the resultant character of tone would not be appreciable to the keenest ear, whereas the noticeable results would be constant confusion and misunderstanding among tuners and musicians.

CHARLES R. SCHLAPPI,
An Old Subscriber.

Anaconda, Mont., Feb. 16, 1919.

[The above letter is specifically answered in an article in this week's issue of MUSICAL AMERICA. The A-440 pitch has been used since its adoption in 1917 by the American Federation of Musicians, and the reason for the change is explained in our article by extracts from writings by J. C. Deagan of Chicago, one of its most prominent exponents and an acknowledged authority on the subject.—Ed., MUSICAL AMERICA.]

"Pandora" Takes Up the Cudgels Again

To the Editor of MUSICAL AMERICA:

It was with interest and pleasure that I read the letters of Mr. Murray, Mr. Jarecki and Mme. Martin, in the issue of Feb. 22, in support of my idea as to the training of young girls' voices.

Having carefully looked up the records of past and present prima donnas, as far back as 1730, and having found, as Mr. Murray says, that the vast majority, as in the case of Malibran, Patti, Lind and Albani, began their vocal studies and their public work at a very early age, I had plenty of silent testimony on the matter, but I would beg that some of those who affirm that a girl should wait till she is eighteen or nineteen before commencing to study would now present their views. An assertion is one thing; facts in confirmation thereof are quite another.

Mr. Murray asks, "Who would deny the gifted girl child encouragement?" I own that those who would are for the most part either ignorant of all matters vocal and scientific or else are prejudiced or jealous; but their numbers are great, and they have even managed to enlist the interest and support of certain well-known and reputable musicians.

As to "forcing" the delicate child voice, that of course must be admitted to be the vital question. This forcing is, nine times out of ten, done in the public schools, the Sunday schools and even at home by well-meaning and proud instructors, parents and friends, who value quantity above all else. Then, when at eighteen or nineteen, the age prescribed by a majority of teachers, the child begins to study, it takes a couple of years to undo the mischief, and sometimes it is past remedying.

My own attitude is, as I have said before, that a gifted, unusually gifted girl of ten, twelve or fourteen, should study, should sing proper music and should be encouraged to appear in public before proper audiences and at proper hours.

PANDORA

New York, Feb. 24, 1919.

American Singers Who Deserve Recognition

To the Editor of MUSICAL AMERICA:

After reading Mr. Beck's article about Miss Easton I want to state that there are two more artists with the Metropolitan who deserve better recognition than they are receiving from that opera company.

A great deal has been said by Mephisto and others about the blame falling on the directors, and that Gatti was entirely faultless that American singers were not given a chance.

Prominent rôles are kept from Americans because the influence at the Metropolitan is strictly Italian and first choice is invariably given to Italian artists.

The two artists that I have in mind are Sophie Braslau and Richard Hageman. The latter has been with the company eleven years. He is a conductor of the first rank. Yet when Gatti found that he needed another conductor he "promoted" Papi, who has not been with the company, as a conductor, nearly as long as Mr. Hageman. Anybody who has seen Mr. Hageman conduct opera during the summer cannot help acknowledging that he should be given a fair

chance. Even on Sunday evenings, when a Puccini or Verdi program is given, Mr. Hageman is never given a chance. Why is it? Well, Mr. Hageman is not an Italian.

How glorious Miss Braslau would be as *Carmen*! Bizet really intended that this rôle should be sung by a contralto. Miss Farrar is singing less of Bizet and more of Farrar every day. One is conscious of this every time one hears this opera. I feel quite sure that Miss Braslau would more than satisfy the opera-goers. Why not give her a chance and give her present rôles to some other American artist who is looking for a chance to "make good?"

ALEX M. JARECKIE.

New York, Feb. 22, 1919.

Calls for Organization of a Society of American Composers

To the Editor of MUSICAL AMERICA:

It has occurred to me that now is a propitious time to organize a "Society of American Composers" in order that the creative talent of this great nation may be united in a fraternal body.

The purpose of such a society would be not only to fraternize, but to stimulate a general interest more particularly in native music, but also in all that is good from other nations.

There are many problems confronting the American composer which could be successfully solved and handled were such a society in existence. It becomes painfully apparent that concerted effort is needed when one views the trials and vicissitudes visited upon Josef Hofmann because of his program of American composers. Mr. Hofmann learned by his experiment that as yet the concert-going public of this country has but lukewarm faith in American music. Likewise is the fact forced upon us that in spite of all the waving of flags and beating of drums, the American composer comes in the category of "there ain't no such animal" in the mind of the majority of Americans. This must be changed and the consistent and persistent effort of every American musician can eventually effect this change. We must not perform American compositions simply because they are American, but because they deserve a place on all programs by virtue of their intrinsic merit.

The first step in any successful movement is organization, then co-operation. Therefore, I suggest that:

1. The composers in this country unite and form a body known as THE SOCIETY OF AMERICAN COMPOSERS.

2. The scope of the society must be broad and its activity nationwide.

3. The idea must be established by effective publicity and other legitimate means that the development of American music is a vital phase of our national growth which must not be overlooked.

4. It is suggested that "Something American on every program" be the slogan adopted by the society.

5. The membership of the society would not necessarily be limited to composers only, but could include musicians or others interested in the development of American music.

Those interested in such a movement or having suggestions which might be helpful are asked to communicate with GAYLORD YOST.

824 North Pennsylvania Street,
Indianapolis, Ind., Feb. 25, 1919.

From Central Honduras

To the Editor of MUSICAL AMERICA:

I enclose draft on New York City to cover my subscription to MUSICAL AMERICA. I find it impossible to get along without it at this distance.

A. JIMENEZ,

Care of Mercantile Oversea Corporation.

San Pedro Sula, Spanish Honduras,
Central America, Feb. 10, 1919.

Young Men's Symphony Wishes to Secure Soloists

To the Editor of MUSICAL AMERICA:

The Young Men's Symphony Orchestra, founded by Isaac L. Seligman, furnishes through weekly rehearsals an opportunity for young musicians to become proficient in orchestral playing. At its public concerts, giving two each season at Æolian Hall, it also offers young soloists the privilege of appearing with an orchestra.

A committee of distinguished musi-

cians has kindly consented to assist the society in selecting suitable soloists for concerts to be given in April of this year, and during the season of 1919-20. We are giving as wide publicity as possible to the competition, so that all who feel themselves qualified may apply, and feeling sure of your own interest in such matters, I venture to request that you insert some suitable notice in your paper, asking prospective candidates to communicate with me.

S. MALLET-PREVOST,
President of the Young Men's
Symphony Orchestra.
New York, Feb. 24, 1919.

Says Bessie Abbot Was Coached by Capoul

To the Editor of MUSICAL AMERICA:

In last week's issue of MUSICAL AMERICA the eminent baritone, Francis Rogers, states that Bessie Abbot did not study with Capoul, Bouhy, etc. I was a student in Paris at the period Mr. Rogers mentions in his letter and I know that much of the late Miss Abbot's stage routine work was done with Victor Capoul, who from 1899 to 1909 was artistic director of the Paris Opera. I do not believe that M. Capoul ever claimed Miss Abbot as a pupil, for his work with her was a part of his routine duty; all the débutantes, men and women, were under his especial surveillance. It was my great privilege while in Paris to be permitted to attend certain rehearsals and I had the pleasure of seeing quite a little of Miss Abbot's work in this way. She was a charming Juliette in the Gounod opera.

It is a well-known fact that Mme. Frieda Ashforth, the fine artist and great vocal authority, was Miss Abbot's vocal teacher and all that was admirable in her vocal work was undoubtedly due to Mme. Ashforth. I believe also that Jean de Reszke sent Miss Abbot to Mme. Ashforth, when he advised her to follow an operatic career.

In the same issue in which Mr. Rogers's letter appeared there are two excellent pictures of the late composer, Leroux, and his wife, Mme. Heglon, which latter name was erroneously spelled Heylon. At the time Bessie Abbot made her début at the Paris Opera and for several years later Mme. Heglon was one of its bright shining lights.

FRANCES HELEN HUMPHREY.
Buffalo, N. Y., Feb. 24, 1919.

The Case of Julia Claussen

To the Editor of MUSICAL AMERICA:

What is the matter with Julia Claussen? Why is she not given a chance to sing *Fides* or *Amneris*, or at least appear at one of the Sunday concerts?

A PATRON OF THE OPERA.
New York, Feb. 19, 1919.

Inspiring to Read the Paper

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is certainly a boon to all musicians not living in or near a large musical center. Not only I, but my piano pupils as well, find it immensely inspiring to read MUSICAL AMERICA every week.

Mrs. ROSCOE MACY.
Lynnville, Iowa, Feb. 18, 1919.



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America Is Ready for Municipal Opera, Says Arturo Papalardo

No Reason Why Large Cities Should Not Support Opera Companies of High Standard, Is View of Gifted Italian-American Conductor—Entertains High Hopes for Musical Future of This Country—His Career and Activities

ITALY'S fame as a center for the study of opera and the home of so many operatic artists has been due to several causes. Among these may be mentioned her ancient operatic traditions; her many opera houses that give opera continually, and the superior performances of opera given in the larger cities. Therefore it can well be understood that in Italy the operatic aspirant—singer or conductor—is afforded an opportunity of securing a thorough musical training under experienced guides, in an inspiring atmosphere.

In a recent interview with Arturo Papalardo, one of Italy's young operatic conductors, a representative of MUSICAL AMERICA learned some of the interesting details of his career. A graduate of one of Italy's foremost conservatories (incidentally, it may be mentioned, Italy's conservatories are Government controlled), Mr. Papalardo, although but thirty-one years of age, has had a wide and valuable experience. A pupil of Zucchi, he became familiar with the traditions of Italian opera while very young.

His career was begun at the Verdi Theater at Florence, where he conducted for the first time "Don Pasquale" with the late Pini Corsi of the Metropolitan, and Inez Ferraris Bellatti and others of an exceptional cast under his baton. From here he went to San Remo, where he conducted "Pagliacci," "Cavalleria," and "Andrea Chenier." Later Mr. Papalardo conducted in Reggio Emilia, Nori Ligure, Rimini, Cagliari and Sassari.

The success obtained in these cities by Mr. Papalardo, then but a lad of twenty, led to further enviable engagements, one of which took him to Rio Janerio and San Paulo, Brazil, where he was assistant conductor to Giorgio Polacco. From Brazil he was called to the Municipal Theater in Odessa, Russia, and then to London and a tour of other English cities, where he appeared as a pianist with Vivien Chartres, violinist. Several years later he came to America on a visit to his parents, whom he had not seen for eight years. He intended to return to Milan to proceed with his work, but the temptation of being at home again after so many years of traveling caused him to delay his return.

Finally Mr. Papalardo became convinced of the big musical future in store for America and he decided to continue his career in this country.

An American Citizen

"When I came to this conclusion," he said, "my first thought was to become an American citizen. I took out my first papers immediately and about a year ago received my final papers, and I am very proud of the fact."

Getting an engagement in opera in America a few years ago—under the peculiar circumstances then existing—was no easy matter. The conductors engaged by the foremost companies were of their own importation, it seemed, and Mr. Papalardo soon became convinced that having become an American, he would have to wait for a gradual broadening of views in America, which he believes is now taking place.

"You have conducted in this country, have you not?" he was asked.

"Indeed I did," was the reply. "I conducted several years for touring opera companies, but came to the conclusion that for me, as a conductor, traveling accomplishes nothing. I believe I have accomplished more in my studio with my pupils and in the hours devoted to my own development than would otherwise have been possible."

"Was this your reason, then, for refusing to accept Mr. Gallo's offer to conduct for his San Carlo Company?"

"It was," he replied, "and I have not been wasting my time, as you will notice," pointing to a large pile of scores on the piano, among them many of the newest operas. "In my opinion," he continued, "a reputation cannot be built upon hasty performances at one-night stands."

Sees Rich Operatic Field Here

"We are certainly ready now, in this country," he went on, "for opera companies supported, wholly or partially, by the cities and under the management of recognized and experienced impresarios. There is no reason why our large cities should not support an opera company of high standard as well as a symphony orchestra. The field is yet unplowed here in America, but the ground is very rich and full of promise. I should think that New York could easily have more than one fine operatic organization and yet maintain its 'premiere' company—the Metropolitan. There are many good American artists here and good student



Arturo Papalardo, Gifted Young Operatic Conductor

material that might easily be made ready for their new opportunities in a short time. I have in my own studio several promising pupils of true operatic caliber, and this is undoubtedly the case in other studios too.

"What I wish and am prepared to do at once, is to accept a conductorship that does not imply traveling, and in time hope to accomplish this here in New York. My repertoire includes some thirty operas conducted throughout Europe and America. I never did conduct in Germany, by the way."

"In the meanwhile I am comfortably settled here in New York with my wife, who, it may interest you to know, is an American, and with my boy who was born in this city. My studio is a success and I am very busy while waiting for America to come into her own in all things musical and to recognize with pride her own artists. I am glad to have joined hands with her in the building of her great future which is certain to create her own unique musical atmosphere, broaden her musical expression and firmly establish American musical traditions."

H. H. HANSON, NEW DEAN OF PACIFIC CONSERVATORY

Will Succeed Warren Allen—Second "Pop" Symphony Concert Attracts Large San José Audience

SAN JOSÉ, CAL., Feb. 17.—Much interest has been aroused by the announcement that Howard H. Hanson, head of the theory department of the Pacific Conservatory of Music for the past three years, has been elected dean of that institution following the resignation of Warren D. Allen, who leaves to take up his duties as organist at Stanford University at the end of the present school year. Mr. Hanson has been Mr. Allen's "right-hand man" in all things connected with the conservatory and will undoubtedly meet with the same brilliant success in his new office as he has in his work in the theory department.

The second "pop" concert at the Theater De Luxe attracted a good sized audience. The program included the *Andante* from Haydn's "Surprise" Symphony and three dances from "The Bartered Bride." "Malpica," a baritone wearing the uniform of Uncle Sam, was the assisting soloist and will remain throughout the week as a feature attraction. He met with much popular favor. Levi N. Harmon, the conductor, was again the recipient of hearty applause, which he generously shared with his orchestra.

Frances Martin, pianist, and Nell Rogers, mezzo-soprano, gave a delight-

ful recital at the Pacific Conservatory this evening. Both are well known in this locality, Miss Rogers being the head of the voice department at the school and Miss Martin an artist-pupil and assistant in the piano department, who gives promise of becoming a brilliant star in the artistic firmament.

M. M. F.

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MISS KANDERS MAKES A GOOD IMPRESSION

Helene Kanders, Soprano. Recital.
Carnegie Hall, Evening, Feb. 25.
The Program:

"Ah! Perfido," Beethoven; "Les Vautours," Lenormand; "Asie," "Nicolette," Ravel; "Chanson Normande," Fourdrain; Armenian Melody, Proff-Kalfayan; "Songs of Grusia," "Floods of Spring," Rachmaninoff; "Colma's Song," "Hark, Hark the Lark," Schubert; "The Smith," Brahms; "Do Not Go, My Love," Hageman; "Wild Geese," Silberta; "I Know Where I'm Going," Irish Country Song; "The Wind," Fickensher.

An evening most unfavorable from the weather point of view did not deter the admirers of Helene Kanders, the young San Francisco soprano, from turning out in large force, nor could it evidently dampen their enthusiasm for her singing. The soloist, who has appeared during one year with the Metropolitan forces, has acquired there and

during a long European training a good presence; beauty of face she must have had already. A certain nervousness, restrained from much manifestation, only served to make her pretty manner more appealing, as it seemed, to her hearers; and there is much that can be said for her work.

Her voice is sweet, full in tone, pure in timbre, and produced with ease, except sometimes in her upper register. In spite of an occasionally evinced dramatic ability, Miss Kanders's singing, however, lacks variety of mood and subtlety of interpretation. Thus her "Ah! Perfido," while well sung in the main, became monotonous in its pretty pathos, rather than convincing in its tragic power. Nor was the soloist much more successful in the arch humor of the Ravel "Nicolette," which again was well sung otherwise. Ravel has put much of the atmosphere of his long "Asie" into the accompaniment, where Richard Hageman developed it artistically.

Though she sang them with taste and some beauty, little can be said that is favorable as to Miss Kanders's entrance into the inner feeling of those ever-lovely songs of Schubert and Brahms; it may be that that feeling is lost to all Americans just now for psychological reasons; at any rate, the writer has not heard them really sung this season. The two Rachmaninoff songs were, excepting the last group, the singer's best offerings. In the first by the Russian master a charming use of *pianissimo* tone gave a beautiful effect to the close; in the song of spring, not only the melody but the feeling was delightfully given. C. P.

RUBINSTEIN CLUB HEARD

Chorus Has Percy Grainger and Norman Arnold as Assisting Soloists

The Rubinstein Club, of which Mrs. William Rogers Chapman is president, gave its second regular concert for this season in the grand ballroom of the Waldorf-Astoria Hotel, in New York, on the evening of Feb. 25. The chorus of 150 voices, under the direction of William Rogers Chapman, presented ten new part songs with gratifying results. The assisting artists were Percy Grainger, composer-pianist, and Norman Arnold, the American tenor.

Mr. Grainger played Chopin's Prelude in A Flat, No. 17, and Valse in A Flat, Op. 42, besides a group of his own compositions, including "Country Gardens," "One More Day, My John," and a paraphrase on Tchaikovsky's "Flower Waltz" and Liszt's second Hungarian Rhapsody.

Mr. Arnold was heard to advantage in the Donizetti aria "Una furtiva Lagrima," Vanderpool's "Ye Moanin' Mountains," Guion's "Swing Low, Sweet Chariot," and Dunn's "Bitterness of Love."

Alice Shaw, the club's regular accompanist, was at the piano, with Louis Dressler at the organ. General dancing followed the close of the program.

German Organist Relents When He Hears Americans Sing

WITH THE AMERICAN ARMY OF OCCUPATION, COBLENZ, Feb. 12 (From an Associated Press Dispatch).—A German organist who presides at the organ in the largest festival hall here, on the occasion of a recent concert under the auspices of the Y. M. C. A., demanded \$10 before he would play an accompaniment to "My Country, 'Tis of Thee."

The members of the Army of Occupation sang the anthem so well that the organist caught their spirit and played two other numbers without asking remuneration. The singing was followed by motion pictures, witnessed by a crowd of soldiers that filled the hall.

The Y. M. C. A. authorities in Paris have worked out a schedule to send entertainers to every city and village where American soldiers are stationed.

General Manager Giulio Gatti-Casazza announces a special gala performance at the Metropolitan Opera House on Saturday evening, March 22, in celebration of the twenty-fifth year of Enrico Caruso's operatic career.

SAMAROFF AT BEST IN LISZT'S SONATA

Olga Samaroff, Pianist. Recital.
Aeolian Hall, Afternoon, Feb. 27.
The Program:

Novelette in E Flat, Schumann; Intermezzo in E Flat, Capriccio in B Minor, Brahms; Preludes in A Flat, in F and in D Minor, Chopin; Sonata in B Minor, Liszt; Intermezzo, Busoni; Notturmo, Grieg; "Reflets dans l'eau," Debussy; "Caprice Burlesque," Gabilowitch.

Mme. Samaroff made a trip from the city of Brotherly Love (some call Philadelphia by that name) to the city of Busy Barter for the purpose of playing a formidable program of piano music. When she got to New York the artist decided that her program as originally designed was overlengthy, so she substituted a Novelette by Schumann for that same master's G Minor Sonata, which the program announced for the inaugural offering. It was a wise decision, for the program was quite lengthy and meaty enough in its abbreviated form.

To-day Olga Samaroff must be placed among the very foremost women pianists. She plays with considerable poetry and no little fire; her technique is highly developed, although not flawless; she is serious without being academic. Certain pieces Mrs. Leopold Stokowski does with surpassing delicacy; the Grieg Nocturne, for instance. And in Brahms's popular Capriccio her touch was crisp and invigorating.

It is a significant fact that the grandest work on her program found Mme. Samaroff at the crest of her powers. Only a brave woman (or man) dares come to grips with Liszt's monumental Sonata in B Minor. Alone on the technical side this *chef d'oeuvre* presents blinding difficulties. Emotionally it drains the interpreter as do few other compositions. Mme. Samaroff came through this ordeal with colors flying. She gave a reading that would command respect in any company. The *fugato* near the finale found her still mistress of all her resources.

Chopin this pianist did not interpret quite as convincingly. Something of the dread portent which colors the D Minor Prelude was missing from her reading of its pages. The delicious one in F she gave with considerable delicacy.

A good-sized audience heard and applauded Mme. Samaroff. B. R.

Kingston Rotarians Hear Herman La Tour

Herman La Tour, tenor, was the soloist of the Lincoln Birthday entertainment given by the Rotarians in Kingston, N. Y., Feb. 12. Mr. La Tour's singing of Lincoln's favorite hymn, "Oft in the Stilly Night," made a deep impression. The tenor is a pupil of Mrs. Frank Hemstreet.

Pupils' Recital at American Institute of Applied Music

Many talented pupils in piano and voice were presented in recital at the American Institute of Applied Music on the evening of Feb. 25. From Miss Chittenden's piano classes came Madeline Giller, who revealed admirable technique in Schmidt's "Sur l'onde" and Chopin's Scherzo, Op. 35. Winifred Woods gave effective readings of Bach's Prelude No. 8 and Mendelssohn's "Hunting Song." Miss Ditto presented Margaret Spatz, who played Bach's Fantasia in C Minor and one of Debussy's "Arabesques." Louise R. Keppel, a pupil of Mr. Hodgson, was heard in Chopin's brilliant Ballade in A Flat. Mr. Baker's pupils shared honors in the Chopin-Liszt "My Joys" and Chopin's Etude No. 8, played by Dorothy Wilder, and the Bach-Liszt Fantasia, Poldini's "Song on a May

Night" and Liszt's "Funérailles," played by Charlotte Elma Davis. Vocal pupils of Sergei Klibansky who were presented included Cora Cook (Puccini's "O notte, O Dea del Mistero"), Suzanne Zimmerman (Fauré's "Les Berceaux," Whipple's "The Nightingale Has a Lyre of Gold" and Del Riego's "Hayfields and Butterflies"). Elsa Diemer sang an aria from Massenet's "Hérodiade" and Sarah Savery presented Pierné's "Le Moulin," Messager's "La Maison Grise" and La Forge's "To a Messenger." Helen Westfall in Nevin's "Shepherd's All and Maidens Fair" and Newman D. Winkler in Raff's "La Fileuse," both pupils of Mr. Sherman, were also heard to advantage.



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Two critical versions, culled from many columns of laudatory comments, that tell the story:

San Francisco Call, Feb. 11, 1919 ("Aida")

Impresario Fortune Gallo has good cause to be congratulated on the splendid reception accorded by the music lovers of San Francisco last night to the San Carlo Grand Opera Company at the Curran Theatre.

It was a record-breaking crowd, every seat and all available standing room being filled by people who know their Italian opera like a book and can be counted upon to attend a performance of "Aida" if they can get near it, because it stands for them as the triumph of the genius of the beloved Milanese composer, Verdi.

Judgment by such an audience as that present last night may, therefore, be taken as a critical pronouncement and there can be no question about the verdict. It was a great success marked by a succession of "Bravos!"

In the first place there is a fine orchestra of sympathetic musicians under the direction of Gaetano Merola, and no finer or better deserved tribute could be paid to him than that of the principals at the climax of their triumph, when they insisted that he should appear on the stage and share with them the plaudits of the audience.

As to the general ensemble it must be said that the scenery and costumes were worthy of the great opera and the chorus left nothing to be desired, the males' voices, which predominate in this opera, being particularly fine, well balanced and modulated with real artistry. The ballet, too, gave the finishing touch to the temple scene and the return of Rhadames, which is too often lacking, marking the practical perfection at which Gallo aims—and which, perhaps, few present last night can remember to have seen more completely realized.

San Francisco Chronicle, Feb. 12, 1919 ("La Bohème")

The San Carlo attention to detail was pleasantly observed again last night, much being made of the café scene in which the subsidiary figures were animated but unobtrusive.

There was a splendid audience. It overflowed the house. And it approved the superior performance of an organization that is doing a remarkable thing—giving much better and far more than the price asked warrants expecting.

DUNNING SYSTEM TEACHERS

One Representative Is Concert Manager
—Originator's Son a War Hero

CHICAGO, Feb. 2.—Harriet Bacon MacDonald, Chicago representative of the Dunning System of Improved Music Study for Beginners, will be in Chicago for her normal training class during March, after which she will leave for Dallas, Tex., where, in conjunction with Mrs. Wesley Porter Mason, she will present Mme. Galli-Curci in concert. Other



Harriet Bacon MacDonald, Chicago Representative of the Dunning System

attractions which the MacDonald-Mason management has planned for Fair Park Auditorium, which seats 3500, include performances by the Scotti Opera Company for two nights, May 5 and 6. The operas presented will be "L'Oracolo" and "Cavalleria Rusticana" the first night and "Madama Butterfly" the second night. The casts contain such artists as Anna Fittiu, Florence Easton and Francis MacLennan. Mrs. MacDonald then plans to go to Tulsa, Okla., where she will conduct another of her normal training classes in June. She returns to Chicago on July 1.

Mrs. Carrie Louise Dunning, the originator of the Dunning System, has been spending the winter at her home in Milwaukee, Ore. Her two sons are in France, and it is said that one of them, Earl Dunning, has received more decorations than any other United States soldier with but one exception.

M. McC.

New Series of "Free Operatic Nights" Opens at Hunter College

The auditorium of Hunter College was completely filled on the evening of Feb. 20 for the opening event of the second series of Free Operatic Nights. "Carmen" was the opera, but on account of the illness of some of the singers, only part of it was given, and the remainder of the program was of a miscellaneous character. The occasion marked the debut of Harold Lindau, bass, whose voice is excellent. The audience was particularly well disposed toward Leola Lucey, who sang the aria from Gounod's "Queen of Sheba" with telling effect. Two other artists who pleased were Miss True as *Carmen* and Miss Hudon as *Micaela*. John Hand sang the rôle of *Don José*, and in the "Flower Song," as well as in the duet, aroused a high degree of enthusiasm by the excellence of his work and the quality of his voice. The "Serenade" from "Faust" was sung by Pierre Remington, and the "Pagliacci" Prologue by John Fobert. Dr. Henry T. Fleck, speaking about Bizet, discussed his position among operatic composers.

Vivian Sherwood Engaged by Brooklyn Church

Vivian Sherwood has been chosen for the position of contralto soloist by the committee of the Central Presbyterian Church, Brooklyn, commencing May 1. Miss Sherwood was formerly a soloist with the Church of the Beloved Disciple in New York City. She has been doing considerable concert work this season, meeting with much success, and has also done much singing for the Y. M. C. A. and for the soldiers in the local camps.

BOLSHEVIKI STRIVE TO RETAIN ARTISTS

Chaliapine and Other Singers Seek to Leave But Find Obstacles in Way

According to an Associated Press dispatch from Warsaw, on Feb. 26, actors and singers in Russia recently have become exceedingly restive, despite their fair treatment by the Bolsheviki. It is reported that Feodor Chaliapine has accepted an engagement in Kieff, hoping to use it as a means of escape from Petrograd. Majdonora, the prima donna of the Marinsky Theatre, also is seeking work elsewhere. Emily Crawford fled to Warsaw early in the winter and Frances Helder recently arrived here, although she was offered a palace to live in if she would stay in Moscow.

In Moscow, it is reported, the artists are discontented because of the suppression of their favorite opera, "A Life for the Czar." M. Lunacharsky, the nominal head of the Department of Arts and Amusement, has had a difficult task in managing the singers, including Chaliapine, who early in the season frequently sang in Petrograd and directed many operas as they were given before the war. The public taste has lowered, and the demand is for quantity rather than quality. Special concerts are held for the Red Guard Army at which Nicholas Orloff plays the piano and the tenor, Andrieff, sings.

The number of chief dance halls and cabarets has been increased greatly by command of War Minister Trotzky. The singers are paid large sums, as much as three thousand to five thousand rubles (approximately \$1,500 to \$2,000) for each performance. Their homes are free from requisitions.

The singers are in the first rank of the first category of workers who must be fed, although others may starve. They are not obliged to stand in line to get food and clothes. Clubs have been organized in Petrograd and Moscow for the minor artists where they eat well and cheaply, often having caviar and white bread.

HOFMANN IN LOS ANGELES

Work by Local Composer on His American Program—French Band's Visit

LOS ANGELES, CAL., Feb. 22.—Josef Hofmann again proved that he is a prime factor with Los Angeles music-lovers by drawing two very large audiences to Trinity Auditorium this week for the recitals he gave in the Philharmonic courses. Mr. Hofmann's Thursday night program was, on the whole, classical, with Saint-Saëns and Moszkowski as the more modern representatives. His second recital, on Saturday afternoon, brought to Los Angeles the "all-American" program which has occasioned so much discussion. There is no question that Los Angeles extends a warm greeting to the American composer, especially when his music is brought by so great an artist as Hofmann. One of the numbers on his program is "Birds at Dawn," by Fannie Dillon, a popular member of the local musical fraternity.

The Western section of the French Army Band—at least it is suspected to be such, for the writer could count only twenty-five players on the stage, as compared with the original sixty appearing in New York—drew two enthusiastic audiences this week, one to Trinity Auditorium, the other at Temple Auditorium.

The sentimental and patriotic appeal, combined with the enthusiasm of the performers, caused the audiences to overlook the band's smallness, which, of course, prevented a fair representation of French army band music.

The soloists, Alexandre De Brulle and Georges Truc, proved artists of surprising skill and made a success almost equal to that scored by the band under the directorship of Fernand Pollain.

W. F. G.

Vera Barstow to Make Orchestral Appearance in New York

Vera Barstow, who gave her recital in New York last week, appeared in Worcester, Mass., in joint recital with Mrs. John Frederick Donnelley on March 2. On March 4 she played for the Educational Alliance, New York. After a short Ohio tour she will make her first orchestral appearance in New York on March 23.

NEW MUSIC VOCAL AND INSTRUMENTAL

"GOD OF THE NATIONS." By Gena Branscombe. "Be Ye Glad." By Paul Ambrose. "Our Victory." By G. A. Grant-Schaefer. (Boston-New York: Arthur P. Schmidt Co.)

Gena Branscombe is one of our American women composers in whom real inspiration and a genuine gift for melody is united with a very high quality of what might be called musical tact—a keen sense of the appropriate in the relationship between text and tone. Her fine patriotic hymn, set to a ringing poem by Sara E. Branscombe, is seen here in duet form for high and low voices, and keeps a clear melodic line moving smoothly in each voice with a harmonic *stretto* in the accompanimental working out. Each voice has its solo opportunity and there is a good ensemble climax. Paul Ambrose's Easter song, "Be Ye Glad"—it is provided with an obbligato violin part—is of a popular and accepted type, with a joyous melody (in two keys), moving freely above an accompaniment in common time with left hand groups of triplet chords. The composer has written much melodious and pleasing devotional music and this last will supply another churchly laurel to his already well-leaved wreath.

Mr. Grant-Schaefer's piano march, "Our Victory," is a good piano march within the third grade in difficulty, and may be commended to the teacher.

"THE HARVEST MOON," "Devotion," "To the Butterfly." By Julius Chalfoff, Op. 12. (New York: Carl Fischer.)

Mr. Chalfoff's three songs are of a kind which the vocal teacher can put to profitable use as well as the singer. The melodies are direct and well set off by their accompaniments. The first of the three songs, in particular, is a good "teaching" song; yet even the "Butterfly" is not a coloratura number, but reaches its climax of effect in a B above the line (in the high key). The first song of the group is issued in three keys, the others in two.

"LIBERTY MARCH." By J. Frank Fry-singer. (Philadelphia: Theodore Presser Co.)

This is a rousing march for organ, dedicated to Clarence Eddy, with the element of the patriotic up-and-coming supplied by such themes as "Red, White and Blue," "Onward Christian Soldiers" and "Prepare Ye the Way of the Lord"; there is even a semi-echo of the "Marseillaise." It is not hard—there is little pedal work till a closing page of contrapuntal passages is reached—is full sounding, and has a really effective climax.

"NATURE PIECES." By John Orth, Op. 18. (Boston: Boston Music Co.)

John Orth has evoked in this music the rose, the winds and the waters which are a *sine non qua* for every collection of piano pieces of this kind. Yet echo does not peer through the pages of "The Breathing Rose" nor "Rolling Billows," and the composer does not use the wand of either MacDowell or Nevin. The numbers are of medium difficulty or a little over and are pianistic and effective. "Song of the Winds" has the usual chro-

matic passage-work well in evidence. "Rolling Billows" is a good bit of program music for the piano, and "What the Old Oak Said," in our opinion the best individual number in the set, is a pensive folk-song without words that may easily be the one bright particular piece which makes people buy an entire collection of this kind.

"O GLADSOME LIGHT," "Rise, Crowned with Light." By Le Roy M. Rile. (Germantown, Pa.: Published by the Composer.)

Two decidedly praiseworthy anthems for general use are Mr. Rile's. The first, intended for a *cappella* singing, is quiet in character and suitable for an evening service number; the second, more extended, is a fine choral setting of the Alexander Pope poem, with short solos for soprano and baritone.

"THE SONG MY LOVE ONCE SANG." By William Lester. "The Little Flag in Our House." By Charles Fonteyn Manney. "The Cavalier's Song," "Song of the Street Sweeper." By Stanley R. Avery. "One Little Hour." By William Dichmont. "Laurels." By Eugene Cowles. "The Soldier's Dream." By W. Berwald. (Boston: Oliver Ditson Co.)

Most of the songs in this group of new songs emphasize the superiority of our own kind of straightforward melody over the average "English ballad." Where the last-named is not an art-song, most of the others are art-songs, though of a simple type. Mr. Lester's setting of Heine's poem (the translation by Frederick H. Martens), the first on the list, is a case in point. It is clear and spontaneous, with a clarity that echoes its text; it is as singable as anything that comes from the London ballad mart, and yet it has a touch of artistry that sets it apart. It is published for high and low voice.

In a different way the same may be said of Charles Fonteyn Manney's "service flag" song for medium voice—one that should be widely sung, since the "little flags" are still showing their stars in many a home for all that the war is over. It has a ringing melody and a quality of real appeal. Mr. Avery's "The Cavalier's Song" and "Song of the Street Sweeper" are brethren under their skins, musically speaking. Both are taking narrative songs of the dramatic type, effective either for tenor *robusto* or baritone. As befits a cavalier in "the thundering press of knights," the first of Mr. Avery's songs is fully equipped with heavy chords and programmatic hoof-beats in the accompaniment. His "Street Sweeper" goes more lightly clad in this respect, in keeping with his white linen duster.

Verlaine may have suggested to Miss Lowell, who wrote the poem for Mr. Dichmont's "One Little Hour," its idea. She has departed from it with not unpleasing results, however, and Mr. Dichmont has encompassed a little song for mezzo that is tender and intimate in not too obscure a fashion.

Mr. Cowles in "Laurels" and Mr. Berwald in "The Soldier's Dream" have exploited militaristic sentimentality with pleasing, if obvious, results. Mr. Cowles has a more direct poem, *ego* a simpler

song. Thomas Campbell wrote the text of Mr. Berwald's melody, which is more floridly set. Both presume popularity, being issued for high and low voice.

"PARTED," "For Me the Rose Is Blooming." By Clara Ross Ricci. (Wheeling, W. Virginia: Davis, Burkham, Tyler Co.)

There was balm in Gilead: there is inspiration in West Virginia. Of Mrs. Ricci's two songs for soprano the first deals with a favorite vocal subject, the parting of lovers, and is a clear, direct melody which introduces some short coloratura passages with skill and effect. The second is a waltz-song. A vague affinity with the climaxing waltz theme of Rubinstein's "Valse Caprice" is established in the first measures of the voice part; yet there is no plagiarism, and the number is singable and effective throughout in the manner of Arditi.

"TO PATIENCE," "Violets," "Woodland Shadows." By Van Denman Thompson. (Cincinnati: Willis Music Co.)

Of course, in the final analysis short organ numbers like these are, frankly speaking, "ear-ticklers," graceful, easy little instrumental melodies that strive to please, and succeed in pleasing a congregation as preludes or offertories, or supply melodic tid-bits for the recital program to offset Thiele's "Variations" or a Widor Symphony. Mr. Thompson's two contributions are, to quote the Italian indication that heads "Woodland Shadows," *dolce e semplice*—sweet and simple children of a melodic fancy that is innocent of the subtle and will be enjoyed by the listener.

"FIVE SHAKESPEARE SONGS." By Bryce-son Treharne. (New York: G. Schirmer.)

It was to be expected that so distinctively Anglo-Saxon a composer as Bryce-son Treharne would sooner or later give a group of settings of Shakespeare,

"whose native wood-notes wild," as Milton calls them, could not help but appeal to him. Yet Mr. Treharne, beneath a surface complexity and elaboration, remains a composer with a real melodic gift; he is skilled in the choice and use of his harmonic *media* of expression. Arne, Sullivan and various others who have written music to Shakespeare poems have usually cast their settings in clear and graceful songs of the older English ballad order, not to be confused with its modern namesake. Their eighteenth century quality of style gave a certain pseudo-Elizabethan flavor to the words and established a sense of fitness which some of the more modern settings lack. But this sense of fitness is not lacking in the Treharne numbers. If we take the very lovely setting, for instance, of the Sonnet XVIII, "Shall I compare thee," we have an opening melodic phrase as clear and charming as any Arne ever wrote, together with a harmonic working out rich in modulatory interest, yet never confusing the clarity of the melodic line. "Blow, blow, thou winter wind" and "Too-whit! Too-whit!" are also especially happy developments of their texts. Personally, we are inclined to believe that the bard of Avon himself (could he hear it), might prefer the Treharne setting of "Blow, blow" to any of its predecessors. "Come away, come away, death," appropriately enough cast in the shape of a vocal sarabande, is another fine example of quasi-Elizabethan melodic simplicity reflected without distortion in a modern harmonic mirror. And to a degree the same might be said of the fine setting of "Take, O take those lips away." We know of none of Treharne's songs more worthy of the singer's attention than these; they possess all the potentialities of effect—potentialities whose lack of proper development the interpreting artist so often unjustly ascribes to the composer instead of himself. The entire group is suitable for recital use and are written for high or medium voice. F. H. M.

PORTRAY MANY MOODS IN TERPSICHOREAN ART

Students of Louis Chalif Give Noteworthy Exhibition of Interpretative Dancing

A program of classic, character, national and Greek interpretative dances was given by pupils of Louis Chalif in Carnegie Hall, Friday evening, Feb. 28.

The various moods of human nature from joy to sorrow and hate were effectively portrayed by gifted dancers to appropriate music drawn from the classics. Seldom does one witness, especially in pupils' performances, such perfect poise, such artistically arranged settings and tableaux as those presented by these talented dancers, some of whom have reached the experience of seasoned professionals. The entire work certainly reflects signal credit upon Mr. Chalif's instruction.

Part I of the program revealed character and classic dancing to the music of Glazounoff, Sapelnikoff, Wittkowsky, Chaminade, Beethoven, Delibes, Jensen, Rubinstein, Moszkowski, Weiss and Tchaikovsky. This was followed by another group—"Souls of Nations"—in which works of Liszt, Polish and Russian folk melodies, Wieniawski, Bach-Gounod and Davidoff were delineated in graceful motion. The program closed with exhibitions of interpretative dancing and studies in rhythm and expression to music by Grieg, Gounod-Lange, Chopin, Tchaikovsky, Gurliitt, Beethoven, Weber, Schumann and Rubinstein. Costumes representing the period were worn by the students.

The pupils receiving praise included Grace Cody, Marguerite De Laporte, Harriet Hctor, Zaza Arioyo, Elsa Heilich, Edith Hadden, Ruth Thomas, Norma Derby, Rose Mandell, Agatha Gillen, Ray Krellenstein, Susan Ann Morse, Elizabeth Dial, Naomi Kaplan, Gertrude Wolff, Dorothy Mason, Susan-Jane Stall-

ings, Elsa Duisdieker, Grace Moritz, Ann Elizabeth Kiesewetter, Elma Bayer, Devah Worrell, Frances Chalf, Annette Sleeper and Gloria Gould.

Elizabeth Gilfillan and Frederic Dixon provided artistic accompaniments. Mr. Dixon was heard as soloist in Chopin's Scherzo and Waltz, Brahms's Capriccio and Godowsky's "Wienerish," disclosing admirable technique. A handsome wreath made of silver was presented to Mr. Chalif by his pupils. There was a good-sized audience in attendance. M. B. S.

Helen Weiller, the gifted New York contralto, has been active, singing in the camps near New York during the last few months, entertaining the soldiers. She is planning a busy spring season in recital and oratorio appearances.

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OPERA IS AMERICANIZING ITALIANS, SAYS IMPRESARIO

Salvatore Cudia Organizing Italian Opera Company as Community Feature of Washington, D. C.—“Give Them a Bit of Their Native Land Here and You Will Keep Their Hearts and Dollars” He Says

WASHINGTON, D. C., Feb. 26.—“It is the Italian opera that will Americanize the Italian,” emphatically announced Salvatore Cudia, a private in the ranks of Uncle Sam, who is organizing an Italian Grand Opera Company as a community feature of the National Capital.

“It was chiefly through the medium of Italian opera and the music of that country that I gave to Uncle Sam one thousand citizens from sunny Italy while I was at Camp Humphreys,” went on Mr. Cudia. “The chief requisite of good citizenship is happiness and few things are more conducive to happiness than music. But (and here the speaker became very serious), that music must be what one likes and knows. The Italian is a born lover of music, and especially of opera, as that is the form of music he knows best. Therefore give him his own opera if you would make him happy in America—give him what he left behind him in his native land and what he naturally misses in this country; give him the music he understands—‘I Pagliacci,’ ‘Cavalleria Rusticana,’ ‘Traviata’ and ‘Tosca.’ This will make him contented in his new home.

“I am speaking of the Italian working men, the greater number of whom come to this country as labor, to do a certain amount of work in a day at a



Photo by Harris & Ewing, Washington
Salvatore Cudia, Who Is Organizing an Italian Opera Company in Washington, D. C.

certain salary. They find no place in society for them because they find nothing here in common with them—they seem alone in a strange land and so they think always of their native land and its beauty and arts. Their bodies are in America but their hearts are in Italy.

“So if you would win the hearts of these people give them a little bit of Italy—give them Italian music. And if you would win them more, let them take part in this music themselves. Make them feel that they are a part of America and that they want to become its citizens.

“Then there are a great many Italians of the better class who have come to this country expecting to find substantial positions here, but being disappointed in that and having to earn a living were compelled to become waiters, shoemakers, and venders. I have discovered many such Italians who were in the grand opera choruses there and expected to get similar positions in this country. Some were good instrumentalists. Give these people a bit of their beloved Italy in music.

“With his heart in Italy, the Italian is sending his American dollars to Italy; but if you make him contented he will leave these same dollars in America where they really belong. This is the American's part and when you have the heart and the money and desires of the Italian in America then have you Americanized the Italian. Not all naturalized citizens are Americanized. This is what I mean to do through Italian opera right in the capital of the nation.

“As an Italian naturalized citizen myself I offered my services to America when she declared war. I preferred the rank of a private because I knew I could best serve in that capacity by mingling among the Italians of the ranks who would not understand why they should fight for a country that offered them only money—that had not satisfied their desires for the music, the drama and the arts of their native land.

“And so I mean to Americanize the Italian by means of the Italian opera. Already I have a small company and have begun rehearsals for ‘I Pagliacci’

and ‘Cavalleria Rusticana.’ These will be sung in Italian but not by Italians only. There will be Americans, too, because it is the commingling of the nations that will bring contentment. It is good to hear these Italians sing—to see their eyes brighten and their very hearts expand as they sing the music they have known from childhood, for the Italian is brought up on opera and not rag-time and popular songs as the American boy and girl.

Make Laborer a Musician

“I mean to take the musician out of the ranks of the cobblers, the waiters, the venders, and the builder and put him where he belongs—in opera and in orchestras—where he will be happy. When he is contented he will become Americanized. I found a waiter the other day at one of the big hotels here who sang small parts in grand opera in Italy, with a good voice, but somewhat rusty from non-usage. He will take the tenor rôle in ‘Pagliacci.’ Already America means something more to him because he is given the opportunity of doing what he likes, because he can sing and this has made him happier than being a song-less waiter.

“The Italian opera company I am organizing will be a permanent affair. The chorus will be sufficiently large to pick and choose those I wish for any particular purpose. I only want serious music lovers and when I reach the perfection for which I aim, I will not hesitate to offer the company for a hearing at the Metropolitan in New York. I also mean to make this organization so strong that it will form a plea for the establishment of a Ministry of Fine Arts in America and of a National Conservatory of Music.

“While I am giving the Italian the music he loves I will also familiarize the American with the best music of Italy. I believe that the present war will lead to a revival of old Italian music and the American himself will want to know this. It will help wonderfully to unite these two countries.

“I will make more efficient workmen among the Italians in this country, because I will make more contented workmen. And so, I repeat, Italian opera will Americanize the Italian.”

Mr. Cudia was formerly manager and director of the Salvini Dramatic Company. He will not only direct the opera company he has organized but will superintend its production, which will be of an artistic standard. Mr. Cudia deserves the hearty co-operation of all music lovers in Washington as well as all welfare workers. He is at present associated with the War Camp Community Service and has the hearty approval of Government officials.

W. H.

Lazaro to Join Bracale Forces During the Summer

Hipolito Lazaro, tenor of the Metropolitan, will appear with the Bracale Opera Company during the summer months. At the close of the current season he will sail for Cuba, accompanied by Mrs. Lazaro. A Spaniard himself, Mr. Lazaro is a great favorite with the audiences of Latin-America. His contract calls for appearances in Cuba, Porto Rico, Venezuela and Peru. Before he leaves, however, he will fill several important concert engagements in this country. On March 11 he will be heard in concert in Washington, D. C.

The recital of Rose and Otilie Sutro, the well-known ensemble pianists, whose recital was scheduled for March 15 at Æolian Hall, has been changed to March 20.

ATLANTA ACCLAIMS GENIUS OF HEIFETZ

Violinist Wins Superlative Praise There—Trio de Lutèce Also Welcomed

ATLANTA, GA., Feb. 24.—If there was any flaw in the playing of Jascha Heifetz when he appeared at the auditorium last Monday evening, under the auspices of the All-Star Concert Series, the most discerning of Atlanta critics failed to discover it. His work drew praise in superlative terms and he was promptly accepted by the 4000 or more persons who heard him as one of the greatest violinists who has ever appeared in Atlanta.

The first part of his program was of particular appeal to students—Handel's Sonata in D Major, the great Concerto in D Minor of Wieniawski and others. Then came a more popular appeal in Schubert's “Ave Maria” and a rippling piano accompaniment by André Benoist, a Mozart Minuet, the Chopin Nocturne, the rhythmic “Chorus of Dervishes” and “Marche Turque” from the “Ruins of Athens.” The last group included “On Wings of Song,” by Mendelssohn, and “The Dance of the Goblins,” by Bazzini, in which Heifetz fairly reveled.

At the conclusion of the formal program there was a repetition of the tremendous ovation given Josef Hofmann at his recent recital here. The audience remained in its seats, applauding until Heifetz returned and played once more. He retired and it was then that hundreds of admirers crowded about the platform until he had played four splendid numbers after his program had closed.

On Friday afternoon the Trio de Lutèce, composed of George Barrère, flute virtuoso; Carlos Salzedo, harpist, and Paul Kéfer, cellist, received an enthusiastic welcome at Eggleston Memorial Hall, appearing under the auspices of the Atlanta Music Study Club. The afternoon program was one especially for children, and in the evening there was another splendid concert before an audience that almost filled the hall.

Rev. W. W. Meminger gave a reading from Shakespeare before the Music Study Club at Eggleston Memorial Hall, Wednesday morning. Adding interest to the program was a group of Shakespeare songs by Foster Barnes, baritone. This club, headed by Mrs. Armond Carroll, and one of the important factors in the musical life of Atlanta, has inaugurated a membership campaign under the chairmanship of Mrs. Ewell Gay.

The Atlanta Woman's Club is planning an interpretation of all the operas to be given here the week of April 25 by the Metropolitan Opera Company through Mrs. Earle Sherwood Jackson, dramatic reader, and Mrs. De Los Hill, pianist. Mrs. John M. Cooper is chairman of the committee in charge of arrangements.

L. K. S.

4000 Applaud Heifetz in Houston

HOUSTON, TEX., Feb. 21.—An audience of something considerably over 4000 attended the Treble Clef Club's first concert of this season, when Jascha Heifetz was the soloist. Not only was the audience unusually large, but it was also tremendously enthusiastic. The wondrously gifted young violinist was recalled again and again. The club, with its membership of 150 singers, under the leadership of Mrs. Robert L. Cox, gave three numbers in fine style, one by Mary Helen Brown, in which Loretta Bomar sang the soprano solo.

W. H.

Reception Given by Votichenko

Mr. and Mrs. Sascha Votichenko gave a delightful reception to their many friends in the ballroom of the Hôtel des Artistes on Feb. 26. The artists who presented the program included Meina Irwen, in interpretative dances, with Jacques Pintel at the piano; Desirée Lubowska in the “Song of the Volga,” with Mr. Votichenko at the piano; Nathalie Boshko in violin numbers; Vera Smirnova in Russian gypsy songs; Victoria Boshko in piano numbers, and Yvonne Garrick in recitations with music, Mabel Hughes, pianist, assisting.

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Personality and Magnetism, the Keys to Success in Singing

By FLORENCE HINKLE
Noted American Soprano

PERSONALITY and magnetism are the usual causes cited for a singer's success, for it is taken for granted that he has the required musicianship, voice, knowledge of languages and similar necessary qualifications of a professional singer. No matter how excellent is the voice or the general training, the measure of success is regulated by personality or magnetism.

Singers should not feel themselves at a disadvantage because they feel they have not the magnetic qualities of certain operatic singers. The secret is to find out what these qualities are and then to apply them to yourself. Enrico Caruso, Geraldine Farrar, Frances Alda, John McCormack and other brilliant stars in the artistic firmament did not always find their path a Milky Way of scintillation. They became stars; they were not always "on high." Many weary intermediate steps had to be taken and many obstacles had to be overcome before they could attain the places which they now hold.

Leaving out of the question the usual routine of study, the hours of practice with voice and piano, language lessons, coaching lessons, counterpoint and harmony and possibly others, it is imperative that the singer should have some

means of presenting and vitalizing the theoretical knowledge and skill thus acquired. What are these means? Magnetism and personality! Knowledge and skill! It is not the knowledge of song but the manner of its presentation that makes it acceptable or otherwise.

Accepting magnetism and personality as the causes for the attainment of the ultimate pinnacle of success, let us see what the great artists have done to acquire these qualities.

Feeling Is the Secret

They sing with *feeling*! Now this also sounds simple enough. But let us analyze it and find out why it appears complex. Feeling is a generally accepted term to denote what is felt, whether through the body or the mind. There the average person stops, and so do his perceptions and interpretations. But feeling means more than that. It includes both sensation and emotion. It demonstrates the possession of warm sensibilities and deep fervor. It means a mental and physical stirring, a keen perception and understanding.

The singer must be alive to the meaning of his song, and he will then make the audience realize its message. He must not only study but live the song, both its text and its music. He must learn to portray amazement, bewilderment, joy, sorrow, fear, love, hatred. He must be vivacious and gay, or sor-

rowful and suffering, all in accordance with the composer's will. Above all, he must remember, when presenting his interpretation, that it is the magnetism of the message of the song rather than of his own personality which he must project. He must dig and grasp at the very root, and, sensing the scope of the music, whether it be a big, broad aria or a light, delicate song, he can then carry over to his listeners what he has discovered.

The singer must first mentally sketch out the message of a number to himself, realize it by his physical as well as his mental attitude, and then devise a plan to make others feel and understand it as he does.

Many times I have attempted to explain my method of analyzing my work to young students, and occasionally I am asked this question: "If we all go about it the same way, won't we all sing alike?"

No, indeed! It is the soul that interprets and feels; therefore our interpretations will never be the same, for although we can make the mind mechanical to a certain degree, we cannot do that with the soul. The meaning of a song is different to each individual; it is thus that we get varied interpretations. Even if we could emulate others, we would be presenting something artificial, only an imitation, and in doing so we would then lose the natural magnetism, personality and charm of the real things. Our point would be entirely lost, for we would be giving that which belongs to another without the sincerity and genuineness which accompanies an original creation.

In order to sing with feeling we must be original, natural, and sincere, and in so being we will soon learn to project our mental conception to our listeners in an interesting and fascinating way, and we will have acquired the much desired qualities of personality and magnetism.

Lashanska Delights Hearers at Municipal Concert in Portland, Me.

PORTLAND, ME., Feb. 16.—Mme. Hulda Lashanska was the assisting artist at the eighth subscription concert in the municipal series on Thursday evening. She more than delighted her hearers with her beautiful singing and had to respond with an encore after each of her numbers. Her first appearance was with organ accompaniment in the Cavatina from Weber's "Der Freischütz." She then sang three groups of songs with piano accompaniments ably played by Katharine Eyman. Will C. Macfarlane, the organist, was in particularly fine form and gave a splendid performance of the "Raymond" Overture of Thomas and Corelli's Suite in F, receiving an enthusiastic recall after the latter. He also played "A Cloister Scene," by Alfred Mason, and "Scherzo," by Stanley Avery.

Ada A. Chadwick Appears in Trio at South Hadley, Mass.

SOUTH HADLEY, MASS., Feb. 20.—Ada A. Chadwick, violinist, of the Music Department of Mount Holyoke College, was heard in several concerts here last week. On Feb. 13 she assisted William C. Hammond in his organ recital in the Mary Lyon Chapel, performing Rheinberger's Suite for violin, 'cello and organ with Mr. Hammond and Hazel l'Africaine, 'cellist, as well as compositions by Pache, Whelpley and D'Ortigue. This program was repeated in Spinney Chapel, on both occasions with fine effect.

On the following evening, Feb. 14, Miss Chadwick, Miss l'Africaine and Harry H. Kellogg, pianist, appeared at the meeting of the Graduate Council in Chapin Auditorium, playing Rubinstein's B Flat Trio and Chaminade's Trio in A. In this concert Miss Chadwick scored in a solo group, offering Popper's "Lullaby" and A. Walter Kramer's violin transcription of H. T. Burleigh's setting of "Deep River." Miss l'Africaine was heard to advantage in solo pieces by Fauré and Glazounoff.

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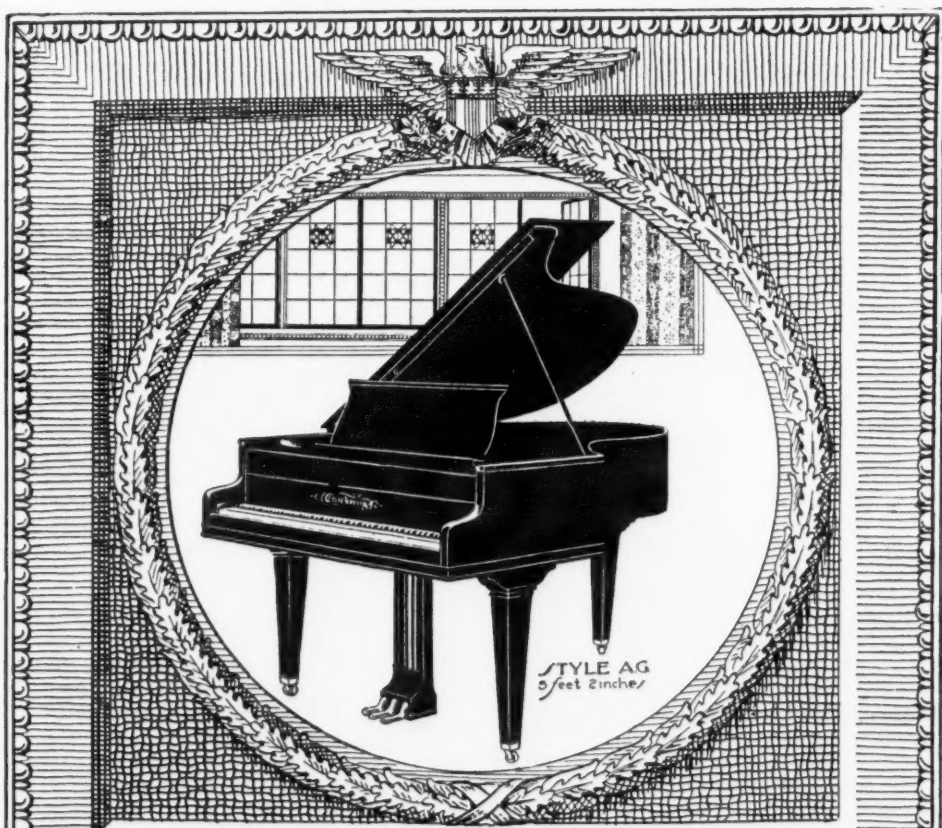
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THE MUSICAL ALLIANCE AND A MINISTRY OF FINE ARTS

As will be seen from an article in the current issue, the movement for the establishment of a Ministry of Fine Arts as a substantial element of the national government was inaugurated a few days ago, when the President of the Alliance, as the guest of honor at the dinner given by the Arts Club in Washington made an address and appealed to the club to endorse it and use its influence with Senators and Congressmen. It certainly is encouraging that the club, through its President, the distinguished painter, H. K. Bush-Brown, received the proposition with enthusiasm and stated that it was a unit in support of the proposition and that a committee would be immediately appointed by the President of the club to take active steps in the matter.

Perhaps the most significant thought in the discussion which followed the address of the President of the Alliance was that of Mr. Bush-Brown, the President of the Arts Club, when he stated that it could not be sufficiently urged that the establishment of such a ministry was not alone a matter of culture, or even recognition of spiritual influences, with all the far-reaching effects that would follow, but that it should be made clear, once for all, that this was a business proposition, that, as he eloquently put it, "it paid to spend money on the human soul." This was in connection with the fact that the recognition of the value of music and the arts in European countries drew to these countries tens of thousands of students annually, whose expenditures for living alone ran into the millions. Of these millions a large proportion came from the United States, no doubt from the lack of recognition of the value of music and the arts by our state and national governments.

Not alone was an effective start made on the occasion, but the practical means by which success could be won were indicated by the President of the Alliance, who brought the matter a few days later before the Music Forum at the Federation of Arts in Philadelphia, where he had a representative and appreciative audience.

It is not generally known, and certainly not realized, that there are something like five million people in the United States who, as a matter

of livelihood, are connected with music, the musical industries, the theater, literature, the press, decorative art. Then there are the sculptors, engravers, all constituting a vast body of intelligent, public-spirited, educated, and more or less well-to-do people. Unfortunately, the great majority of them take little or no interest in politics. They do not register and they do not vote, and consequently they have no standing with the politician or even with the statesman. When, however, this notable body gets busy, does take an interest in politics, at least to the extent of inquiring what the position of candidates for local, state and national offices is on the great questions in which they are interested, and if, furthermore, they will register and vote only for such candidates, never mind what party they belong to, who are in favor of giving recognition to the value of music and the arts and all the other professions allied with them, then the politicians, who are on the look-out for every influence that may aid them in not only getting in, but maintaining themselves in power, will realize this vast new force which has come into the field.

When we furthermore remember that this force, this army of intelligent people, is strong enough to settle not only state but national elections, the tremendous import of the situation should begin to make itself clear. Today the great body of "intellectuals" who are interested in music and the arts are looked upon more or less as insignificant, almost as parasites by many, especially by those who are engaged in politics.

The agitation thus auspiciously started is going to be kept up. We are all going to get busy. We are going to register and we are going to vote. And we are going to vote only for such people as will have at least a fair attitude to the forces that do so much not only to minister to the education and happiness of the people, but to sustain their morale.

John C. Freund

President, The Musical Alliance of the U. S.

Will Go Far to Make America Pre-eminent in the Musical Life of the World

I am enclosing a check for renewal of my membership in the Musical Alliance of the United States, an organization of which I am proud to be a member. It has already accomplished wonderful work and will go far toward making America as pre-eminent in the musical life of the world as she already is in other fields of endeavor.

EDWARD F. KURTZ.
New Castle, Pa., Feb. 21, 1919.

Another Supervisor of Music Joins
I hereby apply for membership in the Musical Alliance and enclose annual dues of \$1.

SALLIE J. MCCALL,
Supervisor of Music in Public Schools.
Bisbee, Ariz., Feb. 12, 1919.

An Honor to Become a Member

Enclosed you will find \$1 for which I wish to apply for membership in the

Musical Alliance. Always being thoroughly in accord with your broad-minded views on all subjects, especially that of Prohibition, I deem it a privilege to become a member of an organization of which Mr. Freund is president.

FLORA A. RIPKA.
Philadelphia, Pa., Feb. 23, 1919.

A Splendidly Helpful Organization

Find enclosed check for \$1 for membership fee to the Musical Alliance, a very much needed organization and a splendidly helpful one, especially in public school music.

VIOLET MOYER,
Director of Music in Public Schools.
Canonsburg, Pa., Feb. 24, 1919.

Has Done Wonders in a Very Short Time

Enclosed please find my check for \$1, renewal of my membership dues in the Alliance, and a very small "bit" for an organization that has done wonders in a very short time.

With very best wishes for those who brought about the Musical Alliance,
Yours in sympathy with the movement,

J. FRANK FRYINGER,
Head of the Organ and Theoretical Departments, Augustana College and Theological Seminary.
Rock Island, Ill., Feb. 18, 1919.



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Congressional Library Has More Than 7,000 War Compositions

Writer in Washington "Times" Tells of New Musical Works That Are Direct Outgrowth of the War—America's Contribution a Lengthy One—Important War Music of French Writers

"THE War in Music," as shown in the records of the music division of the Library of Congress, Washington, D. C., presents an interesting survey of the thoughts of the belligerent nations during this period of world turmoil; for music mirrors the emotions of men more than missives, and "Over There," by George M. Cohan, can convince anyone of the spirit with which America's boys entered the great war, says Jessie MacBride, in a recent issue of the Washington Times.

But it is of music of a less popular vein that the musician will inquire. What has the war done to stimulate the creative genius of the serious musician? The use of the songs that have helped immeasurably to lighten the spirit of our boys is beyond dispute; it lightened the burden of the stay-at-homes as well. The list of serious musicians, however, who have contributed to this war music literature, is long.

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"Practically no music has come into the library during the past year except patriotic music, war music," said W. R. Whittlesey, acting chief of the division of music of the Library of Congress.

"We have 4000 titles in our catalog, under this heading; and since its publication, 3000 more have been entered, through copyright, which will be printed in a supplement," he added.

Seven thousand music compositions on war! From Armenia to the United States this music message comes. It reveals, too, an illuminating psychology of the nations.

Before our entrance into the war we had included in the catalog rather extensive lists of war songs that had come in to us from Germany and from Austria. It is significant that the thought of the enemy countries remained faithful to the harsh edict from which all this horror sprung.

From Germany we read: "Gott strafe England!" Germany maintained her "Hymn of Hate."

And what said bleeding Belgium? Belgium who cried in defiance to the Hun—"You Shall Not Pass!"
"Tu renaitras!—Cantique à la Sainte Belgique," words and music by Théophile Dronchat. "Thou Shall Be Born Again—Thou Sainted Belgium!"

The story of Belgium in music is strangely intermingled with England, for the words of two poems of Belgium's great poet, Emile Cammaerts, have been set to music by Sir Edward Elgar, England's noted composer. We have heard the stirring "Carillon" with its "Chantons, Belges, Chantons."

"Sing, Belgians, sing, although your hearts may break." And there is the hymn to the flag, "Le Drapeau Belge."

Our own poet, Percy MacKaye, has contributed words to a song for Belgium in "The Lads of Liège."

In other inter-related works we find international expressions of fellowship in song. There are "Russian Songs for British Soldiers," edited by Rosa Newmarch, the authoritative writer on Russian affairs. Then there is a "God Save the King," with music by Saint-Saëns, and words in both French and English.

The Soul of France

France has disclosed her soul to the world, especially to our western world who had thought of her as ever light-hearted, as frivolous. Just scan what her foremost composers have chosen:

"Rheims" (Gabriel Pierné); "A nos morts ignorees," "To Our Unknown Dead" (Reynaldo Hahn); "Noel des enfants qui n'ont plus de maisons," "Christmas of the Homeless Little Children" (Debussy); "Nos morts sont vivants!" Verdun, 1915 (Fevrier).

"Noel Héroïque!" (Fauré), "Vengeons nos Morts" (Hue), "Deliverance" (Widor). In the list there is also the name of Chaminade, Delacroix, D'Indy and Lecocq.

In the cases on the second floor of the library is an exhibition of many of these songs, arranged by countries.

A facsimile of the original MS. of "Tipperary," by Jack Judge, as brought to the publishers, showing the corrections and the improvements before its publication, is a reprint from "The Musical Times, London, Dec. 1, 1914."

England has sung her songs of the sea by such composers as Sir Frederick H. Cowen in "We Sweep the Seas" (words by Marie Corelli); Charles Villiers Stanford has contributed "The King's Highway—A Song of the Sea;" and a poem by William Morris, "Fight for the Right," has been set to music by Elgar.

Italy is represented by Zandonai, Leoncavallo, and three new settings to the Garibaldi hymn. Russia has about a dozen songs, among which is a "Hymn to Free Russia" by Gretchaninoff. Then

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there is Norway, Poland, Roumania, Serbia, and Armenia, for the European world.

America's Contributions

Out of the west, the United States and Canada, it is a spirit of up and on. In music the United States marched like a prophecy, vigorously on to victory. John Philip Sousa, Lieutenant Sousa, with the march swing to which the American soldier has responded through many years of celebrations, if not of war, has helped them on with "Blue Ridge! I'm Coming Back to You"; "Great Lakes," and also a setting to the words "In Flanders Field the Poppies Grow," by J. McCrae.

We have from our foremost composers "To Victory" (Henry Hadley), "A Song of Liberty" (Mrs. H. H. A. Beach), "The Americans Come" (Fay Foster), "The Fighting Men" (Chadwick), "The Red Cross Spirit Speaks" (Horatio Parker), "The Battle Call of Alliance" (De Koven, with words by Percy MacKaye), "Hosanna" (Arthur Farwell), "To France" (Huntington Woodman), "Hear the Tramp of Marching Feet" (Gena Branscombe), "Khaki Sammy" (John Alden Carpenter).

In Washington the list has been increased by "Belgium Forever," composed by Natalie Townsend—Mrs. Lawrence Townsend—with words by her daughter

Yvonne Townsend, and Hamlin K. Cogswell has two contributions in his "Spirit of Victory" and "The Message of the Flag."

Of others in the list the names of James H. Rogers and Oley Speaks are vital, with their "When Pershing's Men Come Marching Into Picardy" and "When the Boys Come Home," respectively. The latter is from the poem by John Hay, our brilliant statesman.

Of big musical creations out of the great war there is little evidence, as yet. "It is our soldiers and sailors who realize what war is and all that it means," says one writer. "When they come home again it will be impossible for them to put their experiences away as though they had never been, and, therefore, it will be reasonable to expect that the musicians and poets among them will produce some works of art, the inception of which is due to the war."

"In other words, the musical harvest of the great war will not be due for some months after the return of peace. And if the logic of the first paragraph holds good, it is from Belgium, France and Serbia that we may expect the greatest works."

"And Russia?" one might ask. Mr. Whittlesey at the Library says there have been more inquiries for Russian music than for any other separate nationality in recent months.

MAY PETERSON DOUBLES PROGRAM IN GREENSBORO

Eighteen Encores Demanded from Soprano in Appearance at Southern College

GREENSBORO, N. C., Feb. 18.—Almost doubling the length of her program by the number of her encores, May Peterson, soprano of the Metropolitan Opera Company, gave a brilliant recital in the College Auditorium of the Greensboro College for Women on Feb. 18. Her audience refused to release her before she had given some eighteen encores, and several of her numbers she repeated twice and three times. Perhaps the success of the day was "De Ol' Ark's a-Moving," a Negro spiritual, arranged by Guion, which the artist had to sing three times. Repetitions were also demanded for Massenet's "Crépuscule," Bruneaux's "La Pavane," "El Majo Discreto" by Granados, "Coming Thro' the Rye," La Forge's "I Came with a Song" and Branscombe's "Just Before the Lights Are Lit."

The rest of her program, all of which

was given Miss Peterson's customary artistry, "Deh Vieni" ("Nozze di Figaro"), "Warning" and "Alleluia" (from "Exsultate"), by Mozart; Caccini's "Amarilli," aria "La Gavotte" from "Manon," Widor's "Contemplation," Fauré's "La Papillon," Millet's "El Cant des Aucelles," a folk-song of Catalan, arranged by Schindler; "I Wearin' Awa', Jean" (old Scotch), "Three Cavaliers" (Russian folk-song), La Forge's "I Came with a Song," MacLinson's "Snowflakes" and Penn's "Magnificent of Your Eyes." Her encores included "I've Been Roaming," "Indian Lullaby," "To a Messenger," "Yesterday and Today" and the "Cuckoo Clock." To the many demands Miss Peterson at the end of her program sang, to her own accompaniments, "Lass with the Delicate Air," "Last Rose of Summer" and "Birth of Morn." Walter Golde's accompaniment were fittingly artistic.

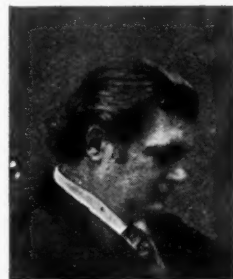
In his teaching, Theodore Van Yorn, the New York vocal instructor, is using the Vanderpool songs, "I Did Not Know," "The Heart of You," "A Song for You," "Regret," "Ye Moanin' Mounts" and "Values."

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ZIMBALIST EARNS PRAISE IN BRAHMS

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Evening, Feb. 27. Soloist, Efrem Zimbalist, Violinist. The Program:

Symphony No. 1, in B Flat, Schumann; Concerto for Violin and Orchestra, in D Major, Brahms; Fantasy, "Romeo and Juliet," Tchaikovsky.

Every hearing of the Schumann symphonies is a reminder that we do not hear them often enough. Perhaps conductors serve the "Spring," in B Flat, five times to any one of the remaining three, though it is the weakest of them all, in spite of its buoyant and caressing beauties. With only one or two intermittent wakings, nothing has been done to the D Minor till quite recently, while the magnificent tone-poem in C Major and the surging and solemn "Rhenish" come in for niggardly treatment during the time that Tchaikovsky's Fourth and Fifth are plagued with unrelenting attentions. Why not a Schumann symphonic cycle in this age of program specialization? Undoubtedly Weingartner's unhappy designation of these symphonies as orchestrated piano pieces has subconsciously prejudiced conductors against them. But orchestrated piano pieces, rich in the finest substance of inspiration, are preferable—even when indifferently orchestrated—to masterpieces of instrumental procedure as stunted in musical graces as most contemporary affairs.

Mr. Stransky's reading of the "Spring" Symphony last week took cognizance of the springing fancy and alert poetry of the fresh and delicious work. Save for a stop between the first and second movements, he played it as the composer intended, without a pause. The enchanting *largetto* went best of the four. The luxuriant 'cello phrases were ravishingly sung. If any movement deserves Weingartner's definition, it is the *Allegro animato*. But what sprightliness is in it, what vernal burlesque!

Mr. Zimbalist always plays the Brahms Concerto well. This time he did it unusually so. His cool and elevated style befits the loftiness of this music and his technique overrides its fabled hardships. He received an extraordinary ovation after the first movement. The *Adagio* was pure to rapture. But only one violinist can play the finale with the proper rhythmic swing and bite, and he, alas, is withheld from us—and how needlessly!

H. F. P.

Sunday's Concert

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Afternoon, March 2. Soloists, Lucy Gates, Soprano; Carlo Liten, Tragedian. The Program:

Suite in D Major, Bach; Aria from "The Elopement from the Seraglio," Mozart; Overture, "Leonore," No. 3, Beethoven; "Carillon," "Le Drapeau Belge," Elgar; "Swans," A. Walter Kramer; "A Thought," Rudolph Ganz; "Peer Gynt" Suite, Grieg.

Lucy Gates returns to the local concert stage a greater singer than ever. Improvement over even her splendid past performances was to be clearly discerned last Sunday. To the service of a deepened, amplified art, more expressive and subtly wrought, she brings a voice of more penetrant and persuasive loveliness than heretofore, spontaneous in its outpouring as it was not previously. Its timbre is luminous and emotionally articulate, its freshness surpassing. The quality is as individual, as ineffaceably personal as the voices of Sembrich and Melba in the prime of their estate. There are but two or three organs that match it to-day and they are not of trumpeted foreigners.

Miss Gates launched dauntlessly into the B-flat aria of *Constanza* ("Mi chia-

mando") from Mozart's "Seraglio" without anterior warming process. It was audacious, but not the part of wisdom. The air is of a ruthless difficulty, beside which even the second number of the *Queen of the Night* assumes the aspect of simplicity. The tessitura of the thing, the diversity of its elaborate ornamentation and the repeated flights into the regions of the upper D natural make it a *tour de force* that considerably transcends musical value in technical exaction. Miss Gates's delivery, abundantly brilliant, was not faultless. To circumvent the embellishments she has the necessarily "voluble throat." But at least one high-lying passage went awry, it seemed, through anxiety, even if in the rest the most altitudinous tones were struck unfalteringly as to pitch.

In her ensuing offerings Miss Gates's command of her resources was complete. And it is in lyrical utterance that her powers put forth the most searching phases of their beauty. The delivery of Mr. Kramer's "Swans" and Mr. Ganz's "A Thought"—both of an intensive atmospheric bent—was in the subtlest sense an evocation. Solveig's song, totally different, realized in her a moving, poetic completeness. Superlative magic of tone, entirely at the behest of emotional communication. The soprano enjoyed her warmest rewards after the Kramer and Grieg lyrics. Mr. Kramer has achieved nothing more successful of its kind and the sensitiveness of his orchestral scoring heightens the suggestiveness of the song. It is ideally adapted to its nature. Mr. Ganz's "A Thought" is of a similar character and elaborately instrumented, though difficult to the vocalist in point of intonation.

There was another soloist in the Belgian tragedian, Carlo Liten, who recited with a fervor and dramatic impressiveness eloquent even to those who care little for this hybrid type of thing. Cammaerts's "Carillon" and "Le Drapeau Belge," to which Elgar has composed vapid and undistinguished music. He won an ovation.

The orchestra played the "Peer Gynt" music, the third "Leonore" Overture and the Bach Suite—especially the famous aria—superlatively.

H. F. P.

KOEMMENICH CHORUS GIVES FINE ORATORIO OFFERING

Performance Planned with Campanini Artists Heard in Private Concert—May Be Repeated in June

The New Choral Society of New York, which had been invited by Director Campanini to join the Chicago Opera forces in a performance of Rossini's "Stabat Mater" at the Hippodrome which, because of Rosa Raisa's illness, did not take place, gave a private performance of the oratorio for its friends on Feb. 25 at its rehearsal rooms in Assembly Hall.

Charles A. Baker and Alexander Rihm at two pianos replaced the orchestra. The soloists were Betty McKenna, soprano; Frieda Klink, contralto; Carl Reynald, tenor, and Fred Patton, bass.

The chorus and soloists were in excellent condition and, under the inspiring direction of Louis Koemmenich, gave a brilliant performance of this tuneful work. Shortage of men has prevented the society from carrying out its season's plans, but changed conditions will bring the New Choral Society soon to the front again and New York may have a chance to hear a performance of the "Stabat Mater" at an open-air performance in June.

Richard Hageman's Busy Season as Conductor, Coach and Accompanist

One of the busiest musicians in the artistic world this season is Richard Hageman, the eminent opera conductor and coach. Besides devoting much of his time to the Sunday evening concerts at the Metropolitan Opera House and to his studio activities, he has been the accompanist at the Bagby Musicales and at many private musical affairs and New York recitals. Among the artists for whom he has acted in the capacity of accompanist may be mentioned Geraldine Farrar, Claudia Muzio, José Mardones, Paul Althouse, Margaret Matzenauer, Louise Homer, Marie Rappold, Toscha Seidel, Giovanni Martinelli, Merle Alcock, Lucy Gates, Frieda Hempel, Gabrielle Gills, Amparito Farrar, Greta Masson, Thelma Given, Mayo Wadler, Jean MacCormick, Helene Romanoff, Maria Winetzkaja, Leon Rothier, Maggie Teyte and Robert Couzinou. He is well known in the West as one of the principal conductors of opera at Ravinia Park, where he has become a prime favorite.

NEW SOCIETY SPURS ROCHESTER'S MUSIC

Musician's Club Would Encourage Community Work—Second Free Concert by Orchestra

ROCHESTER, Feb. 28.—A Musicians' Club has just been organized here along somewhat different lines than those attempted on former occasions, and judging from general comment throughout the city, it promises to be a success. Its object is the promotion of good fellowship among the members and the advancement of the musical interests of the community. Its membership does and will include all professional musicians and all lovers of music who wish to join. The meetings are to be once-a-month dinner meetings with a program, the place and program selected by the chairman for the evening, and a new chairman being elected at every meeting for the next. The only officer of the club is to be the secretary-treasurer.

After a couple of organization meetings, the first dinner was held at the Hotel Rochester, in the Ad Club rooms, on Feb. 22, there being 128 persons present. Every branch of music in the city was well represented, the two orchestras, the Institute of Music, the private teachers, the church choirs, the organists and the public school music teachers, and with a few exceptions of those unavoidably kept away, every well-known musician of the city was there.

The speaker of the evening was Claude Bragdon, the architect, who has done so much for the "Song and Light" Community Concerts in Rochester, New York City and other places with his beautiful color designs. Mr. Bragdon gave an absorbingly interesting talk on that fascinating subject, mobile color. The chairman of the evening was Mary Ertz Will, she having been elected at the previous organization meeting.

Among those active in making the event a success and in effecting the organization were George Barlow Penny, Mrs. George N. Cooper, Caroline Lee, J. E. Maddy, C. H. Miller (music supervisor for the public schools), Mr. and Mrs. Edgar Rose, May Foley Ball, Gertrude Miller, William Sutherland, Ludwig Schenck (conductor of the Symphony Orchestra), Jay Mark Ward, Helen Garvin, M. E. Will, A. M. See, Oscar Gareissen and Mrs. Alf Klingenberg. The secretary-treasurer pro tem is Jay Mark Ward, one for the year having to be elected at the next meeting (March 29). Thanks were largely due to Mr. Ward that the meeting went off so well last Saturday. There were nearly 100 applications for membership handed in at the dinner, and it is planned to make the next affair larger than the first. Mr. Miller was elected chairman for the March meeting. During the dinner, popular songs were sung, the leader and ac-

companist being two well-known members of the Ad Club, who perform the same service for their own club, Jess Millham and Dick Wilson, both of them ex-presidents of the Ad Club. As can be imagined, with so many lovely voices present, the songs were sung with great spirit, also considerable amusement at the unwonted style of song.

The Symphony Orchestra, Ludwig Schenck, conductor, gave the second of its three free winter concerts at Convention Hall on Feb. 24, to a large audience. The program was very well played, and included two novelties by a local musician, Heinrich Jacobsen, entitled "Valse Fantastique" and "Irlandaise." The waltz had a very fetching melody, and the orchestration was modern and extremely interesting. In "Irlandaise" the composer seems to have caught the rollicking spirit of the Irish with the tragic element imminent in it, and it is exceedingly well done. The orchestration was equally good, both numbers being quite difficult. A second presentation by the orchestra at another concert would be both desirable and welcome. The soloist was Lucille Davis, a young girl who is studying at the Institute of Music with Arthur Alexander, and whose voice seems to be phenomenal.

Edwin Arthur Kraft, the Cleveland organist, gave a fine recital at the Central Presbyterian Church, Feb. 25, under the auspices of the local chapter of the American Guild of Organists.

M. E. W.

CLEVELAND'S NEW ORCHESTRA

Mrs. Hughes, in New York, Tells of Symphony Society's Progress

Adela Prentiss Hughes, the well-known musical manager of Cleveland, who organized the recently formed Cleveland Symphony Orchestra, left New York on Monday after a week's stay, during which she attended to business matters affecting her various musical enterprises in the Ohio metropolis.

Mrs. Hughes expressed herself with enthusiasm over the success of the new orchestra, which, under the direction of Nikolai Sokoloff, has given more than twenty concerts this season. Plans are under way to increase the personnel of the orchestra from fifty-five to sixty-five men for next season. Besides the concerts given in the public schools and suburbs of Cleveland, a number of prominent manufacturers have engaged it to give concerts for the wage-earners in their plants. In this way the orchestra is accomplishing much to Americanize the great foreign population of the city.

Anna Fitzu Sings at K. of C. Ball

At the annual ball of the Knights of Columbus, held in the Madison Square Garden on the night of Feb. 24, a long and varied program was presented, a conspicuous feature of which was the singing of the "Star-Spangled Banner" by Anna Fitzu of the Chicago Opera Association. The guests joined in the chorus.

MISCHA LEVITZKI GIVES HIS 'FAREWELL' RECITAL

Mischa Levitzki, Pianist. Recital, Carnegie Hall, Afternoon, March 1. The Program:

Sonata in A, Scarlatti; Gavotte, Gluck-Brahms; Sonata, Op. 53, "Waldstein," Beethoven; Impromptu in F Sharp, Etude, Waltz, Op. 64, No. 3, Nocturne in C Minor, Etude in D Flat, Etude in G Flat, Scherzo in C Sharp Minor, Chopin; "Pres du Ruisseau," Stojowski; "The Madcaps," Dohnanyi; "Etude de Concert," Rhapsodie No. 12, Liszt.

When Mischa Levitzki played on Saturday afternoon, March 1, Carnegie Hall held an audience that would have crowded Aeolian Hall and was not small even for the larger auditorium. It also held a group of the youthful pianist's admirers that scarcely allowed him on occasion to finish a lovely phrase or an effective climax before breaking into the applause which was already awaiting him from the more discriminating, if less wildly excited, portion of his hearers. But young Mr. Levitzki did not lose that pleasing poise of manner which, extending to his playing, tempers his most vivid forcefulness with sanity and artistic balance.

Clear phrasing and a certain quietude of charm that never degenerated into

monotony marked the Scarlatti Sonata and the Gluck-Brahms Gavotte; that last dainty, lovely thing one would have liked to hear perhaps just a little more *staccato* in the opening phrases. The Beethoven "Waldstein" Sonata was given in a manner most graceful, with a feeling that was charming. The *Adagio* was played with gravity, rather than profundity, and an odd slip in the *Rondo* was in no way distressing even to the few that observed it.

Mr. Levitzki plays Chopin brilliantly, while rather more conventionally, one is glad to note, than certain of his colleagues, who seem to consider the great Pole's works a field for unlimited posing. The Levitzki rhythm sense is beautifully marked; his left-hand work, if a little overemphasized on occasion, is finely sustaining in its general effect. The *Impromptu* was a delight. So, indeed, were the Chopin numbers as a whole. Occasionally, as in the D Flat Etude, and in the "black key" Etude, his speed is too great to produce anything but applause. Enjoyment one reserves for such remarkable effects as those he gave out in the "Pres du Ruisseau" and in the Liszt "Etude de Concert." As for the Twelfth Rhapsodie, often as one has heard it, seldom is it given with such beauty of tone, such clarity of phrase, tempering the abandon of its wilder, madder moods.

Down to the stage flew the adorers at the end of the program, and five encores, ending with the Rubinstein "Staccato" Etude and the Schubert "Marche Militaire," resulted. Mr. Levitzki carries with him our best wishes on the Australian tour which yesterday's farewell presaged.

C. P.

Chicago Gives Stock Wild Welcome When He Returns to Wield Symphony Bâton

Reappearance of Conductor at Opening Concert Is Signal for Unique Demonstration—Lashanska Is the Soloist—Alma Gluck and Winifred Byrd Distinguished Themselves in Recitals—Leroy Wetzel Makes Début as Leader of Paulist Choristers—Piano Club to Give Financial Support to Philharmonic Orchestra

Bureau of Musical America,
Railway Exchange Building,
Chicago, March 1, 1919.

EVER since the announcement was made, about two weeks ago, that Frederick Stock would resume his post as conductor of the Chicago Symphony Orchestra, musical circles in Chicago have been more or less under a tension of excitement. His application for citizenship was made on Feb. 7, and though the trustees of the orchestra have been anxious to have him return to the conductor's desk at the earliest possible moment, it was hardly expected that he would wield his bâton until next season.

The news, therefore, that he would and did conduct the concerts of the week just ended created quite a stir in the city, and the culmination of the event came last Friday afternoon, when the first concert of the season conducted by him was given.

Thus all other concerts and recitals of the week sink into a secondary position as to importance, and indeed not in years has musical Chicago been so excited as last week.

Orchestra Hall stage was filled with floral tributes, that is, except where the orchestra members sat, the offerings coming from Victor Herbert, Ossip Gabrilowitsch, Giorgio Polacco, Herbert E. Hyde, Schumann-Heink, and others, and there were also numbers of telegrams from various parts of the country, one of especial importance from the Composers' Club of Boston with the signatures of Charles C. Converse, Martin Loeffler, Chadwick, Foote, Ballantine and others attached and also several from Chicagoans.

Then, as the orchestra players came forth for the concert, each man received a salvo of applause, until Eric DeLamarter took his place at the organ, when he was given an individual ovation.

Stock's appearance on the stage was the signal for a demonstration which stands unique in the records of Orchestra Hall and which for enthusiasm, for cordiality and for wholehearted friendliness, at once testified to the esteem and affection in which the real successor to Theodore Thomas is held by the orchestra's patrons.

Mr. Stock's Speech

For some time Mr. Stock was kept bowing to the handclapping and other manifestations of welcome, and only after he had made repeated attempts to speak was quiet restored. Then in a characteristic, simple, though fervent and sincere speech, he thanked the audience, the orchestra, its conductors during his enforced absence, and especially Mr. DeLamarter, for the loyalty and faith which all had exhibited in him. He closed his remarks with a reference to a wagon hitched to a star, but, said he, "I hitched my wagon to the Stars and Stripes." There was, of course, great applause, and the orchestra this time joined in the festivities by giving Stock a fanfare in which all the instrumentalists took part.

Stock turned to the orchestra and began the afternoon's concert with the "Star-Spangled Banner," in which the entire audience entered lustily.

The program for the day contained the Symphony No. 4 by Tchaikovsky, and we heard again our orchestra at its best, in the matter of virtuosity, in fine tone coloring and in sonorous power.

Two Nocturnes by Debussy, "Clouds" and "Fêtes," gave a hint that Mr. Stock had continued his studies in orchestra color, for he conducted these as well as the symphony, without a score, and gave to the readings of the ultra-modern French pieces an atmospheric and highly imaginative interpretation.

His own "March and Hymn to Democracy" is an elaborate orchestra number, utilizing not only all the usual instruments of the modern orchestra, but extra woodwinds and brasses and many extra percussion instruments besides, two harps, organ, piano, gongs, sleighbells, snare drums, celesta, etc.

There are two themes to the work, the first more a rhythmic than melodic fragment, while the second has curve and tune.

The workmanship, as in all of Stock's compositions, shows extraordinary skill and cleverness, and big masses of sound are built up in the overwhelming climaxes, with which the work ends.

Lashanska Scores

Under ordinary circumstances, such a decorative soloist as Hulda Lashanska, the New York soprano, would have been the star of the occasion, but as it was she shared in the brilliance of the day by appearing three times on the program in arias from Bellini, Massenet and Charpentier.

While her choice of an air from an old opera of Bellini's founded upon Shakespeare's "Romeo and Juliet," was not the happiest, she gradually made a more favorable impression as the day wore on. In the air from Massenet's opera "Le Cid" she scored well, and made her real success in the aria from Charpentier's "Louise." This last excerpt she sang with such warmth and in such artistic style that it must be said that detached from the opera it has never made such a fine impression nor been sung so admirably.

Mme. Lashanska has a voice which is very much like Rosa Raisa's. It is warm and very smooth, and though Mme. Lashanska is essentially a lyric soprano, her voice at times took on a dramatic richness.

The concert was one of the events of the year.

Alma Gluck Impresses

Alma Gluck, the soprano, attracted a record-breaking audience at Orchestra Hall last Sunday afternoon at her recital, packing the hall to its last available place and overflowing on to the stage, where several hundred listeners found room. As is customary with this singer, her personality, her exquisite taste in dress, her pleasing stage deportment, all were made adjuncts to the musical features of her recital, and she looked, as is her habit, charming.

She was in good voice and gracious, and had to add many encores. Salvatore de Stefano, the harpist, assisted, and in two groups of harp solos, emphasized the fine impression he made here a couple of months ago in recital. He has a remarkable sense for color, and for shimmering runs and glissando passages, and he also knows how to bring forth a tone from his instrument which is musical and does not suggest the stringy character of the harp. He divided the honors of the day with Mme. Gluck.

Eleanor Scheib was the very efficient accompanist.

Winifred Byrd's Playing

The more important recitals of the week consisted of the piano recital given last Wednesday evening at Kimball Hall by Winifred Byrd, of New York, and the concert of the Paulist Choristers under their new leader, Leroy Wetzel, at Orchestra Hall last Thursday evening.

Miss Byrd, a very petite young player, is especially well equipped with a power hardly suspected in so slight a person, but she developed considerable force in the B Minor Scherzo of Chopin, which she dashed off with much verve, and in the "Légende, St. Francis Walking on the Waves," Liszt. In the latter piece, she gave a vivid impression of this big tonal picture for piano, and the facility and lightness of her rendition of the "Dance of Gnomes," by the same composer, was an exhibition of the fleetness and surety of her technique.

New Leader Makes Début

Leroy Wetzel, the new conductor of the Paulist Choristers, a body of men and boy singers, augmented to 100 voices, conducted this chorus through a long program last Thursday evening, the first which we have heard from them since he took charge, and he displayed some real musical ability in his handling of the men and boys, as well as in the building of an interesting though somewhat overlong program.

The same excellent pianissimo effects, the same notions for tone gradations, and a sharper precision in attack were notable points, and especially did these come forth in the "Memorare," by Couverture, and in the "This Is the Kingdom," from "The Holy City," by Gaul. There were several soloists, including John B. Miller, the tenor; William Crockett, a boy soprano, who negotiated the difficult florid aria, "Rejoice Greatly," from Handel's "Messiah," very cleverly, and several others. Orchestra Hall held a large and appreciative audience.

Silvio Scionti, pianist, gave a piano recital at Kimball Hall Sunday afternoon.

Many Other Events

The Shostac String Quartet began its second series of chamber music concerts in the Lounge of the City Club last Thursday evening.

The Musicians' Club of Women gave its regular program by members at the recital hall, Fine Arts Building, Monday afternoon.

Florence Mitchell, contralto, assisted by Mabel Olson, pianist, sang before the Chiropractic Physicians' Association at the club rooms Thursday evening.

John Rankl, baritone, gave a program at Sherman Park Sunday afternoon, under the auspices of the Chicago Civic Music Association and the Park Commissioners.

Hanna Butler, soprano, appeared in a very interesting program at the Gold Room of the Congress Hotel last Saturday evening for the Woman's Athletic Club. She sang, among other numbers, the Polonaise from Thomas' opera, "Mignon," and a serenade by Leoncavallo and scored heavily. Mabel Olson played admirable piano accompaniments.

Esther Munstermann of the MacBurney Studios gave a program at the Milliken University, Decatur, Ill., Thursday evening, and another concert at Eureka College, Eureka, Ill., on the following evening.

Selma Gogg, soprano, filled several concert engagements recently. A week ago Sunday afternoon she appeared in conjunction with Martin Ballmann's orchestra at the North Side Turner Hall, and so great was her success, that she was re-engaged for the following Sunday afternoon. The latter half of the week she appeared as soloist at the Central Park Theater, and last Saturday afternoon she sang at a banquet given by the Unity Club at the Sherman Hotel, accompanied by an orchestra composed of members of the Chicago Symphony Orchestra.

Finlay Campbell, bass-baritone, recently returned from a concert tour, where he sang at Grand Forks, and Fargo, N. D., and at Moorehead, Minn. Mr. Campbell is engaged as soloist with the Minneapolis Symphony Orchestra for its spring tour.

Piano Club to Aid Philharmonic

At a complimentary dinner given at the Stratford Hotel by the Piano Club of Chicago, resolutions were adopted endorsing the Chicago Philharmonic Orchestra, Arthur Dunham, director. The resolutions introduced by James F. Broderick, were unanimously passed, and thus the Piano Club of Chicago becomes one of the principal sponsors of the orchestra.

It is planned to send personal letters at once to the 300 members of this club, and a similar action is expected from the Chicago Piano and Organ Association. These organizations were instrumental in putting the Apollo Musical Club on a sound financial basis at the beginning of this season, and they contemplate doing the same for this representative American orchestral body.

As the plan is now outlined, there will be a series of twenty concerts given, commencing this season with four concerts, and the other sixteen will be given next season.

Mr. Dunham, the conductor, is one of Chicago's leading musicians and conductors, and the series of concerts given last year were artistically very successful.

The orchestra has always shown preference for American compositions, and will again feature American music at its forthcoming concerts.

MAURICE ROSENFELD.

MAY PETERSON SCORES

Metropolitan Soprano in Brookhaven (Miss.) Recital

BROOKHAVEN, MISS., Feb. 23.—An unusual honor was that paid to May Peterson, soprano of the Metropolitan Opera Company, on Feb. 21, when she gave a recital in the Mary Jane Lampton Auditorium in the Whitworth Artist Course. At the end of the last group, a shower of more than a hundred bouquets of violets covered the stage and Miss Peterson, all given by the young ladies who throughout the program manifested the greatest enthusiasm for her work.

Miss Peterson's program began with a classic group, including three Mozart numbers and one by Caccini. To this she added "I've Been Roaming," Massenet's aria, "La Gavotte" from "Manon," followed, and again an encore was demanded, and she sang twice "To a Messenger." A French group included Massenet's "Crépuscule," Widor's "Contemplation," Bruneau's "La Pavane," Fauré's "Papillon," the extra number being the old Scotch song, "Whistle and I'll Come Out." Her fourth group was a folk-lore group, including "El Cant des Aucelles" (a Schindler arrangement of a Catalan carol), Granados's "El Majo Discreto," Guion's arrangements of "De Ol' Ark's a-Moverin'," which Miss Peterson had to repeat. "I'm Wearin' Away, Jean" (old Scotch) and Schindler's arrangement of the Russian song, "Three Cavaliers," was followed by "Comin' Through the Rye." An American group finished the program, comprising La Forge's "I Came with a Song," Gertrude Ross's "The Open Road," Branscombe's "Just Before the Lights Are Lit," which demanded an encore, and Vanderpool's "Values." Many encores followed, among them being "The Magic of Your Eyes," "Lass with a Delicate Air," "Last Rose of Summer," "Birth of Morn" and "Little Girl."

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Talking Machines Transformed America Musically, Says Morenzo

PAUL MORENZO, tenor and cosmopolite, drifted into MUSICAL AMERICA's office recently for a chat about his future plans and past travels; the resulting talk, as "The Conning Tower" would say, "was enjoyed by all." Mr. Morenzo is planning during the coming months to open a studio where he may impart some of the artistic results of his varied experiences, and his description of the years during which he had roamed about Europe studying and observing was most interesting. For the last seven years he has been in Canada, but he knows our country well, also, from several previous visits.

Born in Belgium, of Spanish parentage, Mr. Morenzo has enjoyed a singularly cosmopolitan training. His ancestors migrated to Flanders during the time of the Spanish Inquisition. For years the family home was within a stone's throw of the German border, adding to their knowledge still another national type. The boy early developed a taste for music, singing for a time in the famous choir of the Brussels Cathedral.

In Italy, after his tenor voice matured, he studied with Lamberti and Sbriglia at Milan; in Paris, where he lived for several years, his master was Jean de Reszke. During this time he sang often at the Madeleine and at Notre Dame. For a while he lived at St. Cloud, where he sang at the historic church of which Gounod at one time was organist. Many men and women of distinction became known to him in these days, the composers Saint-Saëns and Massenet among

others. Mary Garden, then just coming into her own, he heard in "Ariane," that opera of Massenet's that so many judges have pronounced his best, as well as in Erlanger's "Aphrodite," long promised America, but not yet produced in this country. In Lille, Mr. Morenzo sang *Don José* in "Carmen," also at Bordeaux and at Marseilles.

In 1898-1902 came a period of study in composition with Klatte, then critic of the *Lokal Anzeiger* as well as teacher. It was the time of Richard Strauss' rise to fame and many were the lengthy discussions indulged in by the *cognoscenti*. "Hours of argument," he says, "of analyses of this point, that or the other, did we indulge in over one glass of beer and two sandwiches. I met Strauss once or twice during that time, and in our enthusiasm over this new departure in composers I remember the whole group of us making the journey from Berlin to Dresden to hear the premiere of "Elektra." Klatte, I know, used Strauss' composition often as a text in his pedagogical work.

"I had my choice around that time," he remarked, "between studying music and medicine. I visited some hospitals, went to some clinics, but finally decided that the sight of suffering, such as I was compelled to witness daily, especially at operations, would be unendurable to me. Therefore I dropped the medical idea altogether."

Franz Hals, the painter, it was interesting to learn, was an ancestor of his on his mother's side.

During the Paris years, Monte Carlo and Nice saw the traveler, and many of the opera premières, for which these re-

sorts are famous, lent their interest to his visits.

Presently, Mr. Morenzo was asked whether he had noticed, in the intervals between his last visits to the Western Continent, many changes in the attitude of the public toward music.

"Very many," he said, energetically. "Not only in the degree of interest that the American people take in it, but in the kind of music they now like. Your people are now 'up' in classical music; they really prefer it, I believe, to the cheap, or, rather, the vulgar kind."

"To what do you attribute that change?" he was asked.

Revolutionizing American Taste

"To the spread of the talking-machine, mostly," he answered promptly. "Every Roman goes to the opera as a child, and also to concerts; every Parisian hears the best music for a few sous; every Berliner goes to the Thiergarten, where he hears the finest orchestras in his country for an infinitesimal sum. But music was for a long time in the United States, or so it seemed to me, a possession of the privileged classes.

"Now, the advantages of the talking-machines are very evident in their results. People who would not have known a note years ago are exchanging criticisms on the different ways in which singers of varying style sing the same aria, for instance; a thing which is not only good for the hearers, but for the singers of the said arias. In the rural districts of the United States, and in the backwoods of Canada, alike, people have been prevented by their isolation from hearing the best; now many of them have music in their own homes. It is a wonderful advantage to a singer when the public welcomes an aria or a song as an old friend as he begins it, and can with some degree of intelligence differentiate between the subtleties of his interpretation and that of someone else.

"The criticism of his own work by himself that these instruments make



Paul Morenzo, Spanish-Belgian Musician, Who Recently Returned to This Country from Canada and the Continent

possible is also a tremendous help to the musician. He may note all sorts of changes in his method; may note the change of color, as when a tenor voice takes on a baritone tinge. A real singer, of course, never feels that he 'knows it all'; always there is so much more left for him to learn. Even if he could become ninety-nine per cent perfect, he wants to attain to that other one per cent."

More travel-talk followed; of meeting Godowsky at St. Cloud; of singing at Monte Carlo, where, as Mr. Morenzo said, there is an old rule that no artist, during an engagement, may play at the tables; of Fécamp, the famous home of the Benedictine *liqueurs*; of Rouen, where he sang at the noted Cathedral; of the world-renowned organ at Vieux Abbaye, which needs four men to manipulate its bellows.

We spoke of the folk-songs of Flanders and Holland, so different in their character, in spite of the geographical proximity of the countries; of the charm in its own country of that Swedish folk-music just beginning to come into its kingdom in the United States; of the Neapolitan and Sicilian native melodies, and of the lovely folk-songs of the Balkan lands, Mr. Morenzo's favorites of all the folk-type. South Hungary, he remarked in passing, had produced so many beautiful baritone voices among the natives, unknown to fame, but as much the rule as the lovely Italian tenor voices among the peasants of the latter country.

Then the talk went to American composers and their standing, now admittedly a force to be reckoned with, for so long a time retarded in development, perhaps as much, he thought, on account of the over-modesty of the American as by any other cause.

"The European really knows more about American music, and especially about American church music, than you would be apt to think," said Mr. Morenzo.

The interviewer couldn't seem to see the European interesting himself in the American's church music, of all things in the world, until it was explained. Then it seemed quite simple. As thus:

"Every large city has its American colony, where life centers around the English church," he said. "And to it flock the Americans, out of a home-feeling, perhaps mingled with their devotion. The organist or choir leader very often is American, and he will naturally introduce American church music. The Americans bring their foreign friends, when they can, and there you are."

In conclusion, Mr. Morenzo remarked: "I feel very sure that the American needs to go to Europe now only for perfecting of his foreign-language diction, something to be acquired, I think, by residence in a foreign country."

ELEANOR SPENCER

BRILLIANT SUCCESS

In New York Recital
Aeolian Hall, Feb. 25

MAX SMITH, IN "NEW YORK
AMERICAN", FEB. 26, 1919

Eleanor Spencer Wins New Laurels at Piano

ELEANOR SPENCER gave a piano recital yesterday afternoon in Aeolian Hall—her first, if memory serves, in two years. She ought to be heard here more often, for among the many Americans of both sexes now in the public eye she is one of whom we, her countrymen, may well feel proud.

Not only is Miss Spencer an excellent pianist, but a musical personality. The instrument on which she plays with so much skill and assurance is not for her a means of obtaining superficial approval. It is simply her medium of translating into sound the message of the composer.

Never does Miss Spencer lose sight of her noble aim; never does she indulge in vain display. It is refreshing, it is inspiring, to listen to a woman who combines technical accomplishments of so high an order with artistic feelings so pure, so healthy, so sincere.

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By H. T. CRAVEN

Philadelphia, March 3, 1919.

DESPITE an operatic hiatus, last week was of significant musical activity, with a profusion of concerts and recitals productive of much excellent art. Lively times in music drama will begin tomorrow night when the Chicago Company inaugurates a series of seven performances here. Competition with Mr. Gatti's troupe will be in full swing on Tuesday evening. Already the Academy is sold out for three of the Chicago productions, for "Lucia" and "The Barber" with Galli-Curci and for "Thaïs" with Mary Garden.

Spectacular times are in store for the entertainment going public. Less sensational, but inspiringly loyal to the highest claims of musical art, was the week just ended—a period marked by two of the finest symphony concerts of the season and by recitals by four stars of deserved repute. Walter Damrosch and Leopold Stokowski supervised the orchestral fare. The former conductor brought his New York Symphony organization to the Academy on Wednesday night. It was the last and in some ways the most attractive performance by this band in the series of three concerts, which was Philadelphia's allotment this year. Unquestionably Mr. Damrosch's orchestra registers fifty per cent more in artistic caliber than it did, say five years ago. His musicians, numbering some exceedingly talented players, now form a superbly homogeneous body trained to a precision of attack and a flexibility of

musicianship which compares most favorably with the glorious days of the old Boston Symphony.

Once more the director's skill in program building served him conspicuously well in a roster replete with interest and charm. Tchaikovsky's Fifth Symphony was the opening feature. The work was played not only with intellectual and technical authority but with a depth of poetic feeling not always attainable in the interpretation of this composer. The perils of oversentimentalizing Tchaikovsky are manifold. Mr. Damrosch resisted them in masterly style. His reading stirred with emotions, it was of touching beauty, instinct with subjective appeal and at the same time free from the false allurements of theatricism. The audience was plainly thrilled by such genuine artistry.

Mabel Garrison the Soloist

Mabel Garrison, a delight to the eye, ingratiating in manner and radiant of voice, was the soloist. The occasion was her first concert appearance here and her warranted success inspires the hope that the Philadelphia public which has enjoyed her in opera will be privileged to hear her in recital. Her first offering, "Mia Esperanza Adorata" of Mozart, was admirably delivered, but her vital hit was achieved in the Queen's "Hymn to the Sun" from the "Coq d'Or," wherein the haunting, fantastic coloring of Rimsky-Korsakoff's music was exquisitely emphasized.

Two instrumental numbers rounded out the program, the Saint-Saëns "Phaeton," dramatically given, and the musically picturesque "Le Roi d'Ys" overture of Edouard Lalo. In the race for novelties in which Mr. Campanini and Mr. Gatti are now conducting why is it that

stirring opera has been overlooked? Here is a composer well worthy of attention, and it is permissible to wonder why he has been brushed aside for Ferrer, Catalani and Leroux. Mr. Damrosch extracted every ounce of effectiveness from the powerfully wrought overture.

The prefatory performance of "The Star-Spangled Banner" was omitted. Mr. Damrosch is the first conductor to return to ante-bellum program procedure here. The policy aroused some comment, but virtually no expressed irritation. Indeed, several letters recently appearing in the newspapers have urged the abandonment of the patriotic prelude in recognition of the restoration of peace. They have been countered with a few rebukes, but, nonetheless, it is noticeable that the whole question fails to provoke the excitement which reigned in the days of the Boston Symphony's troubles.

Stokowski's Offerings

Mr. Stokowski paid tribute to the romanticists in his richly welcome program devised for the Philadelphia Orchestra's concerts in the Academy of Music on Friday afternoon and Saturday night. The magic of Schubert has seldom been more loftily voiced than in his warm, tender, dignified and spiritually enthralling performance of the "Unfinished Symphony." It was a relief to hear again music whose witchery is in no degree debatable. The crystal clear artistic message of Schubert is unchallengeable. Mr. Stokowski's reading proved a temperamental stimulus of signal beauty. The lovely "Freischütz" overture began the concert, and in striking contrast to this romantic descriptive musical writer of an elder day came later in the bill the 'tween-world delicacies of Debussy in his

prelude to "The Afternoon of a Faun." Within little more than a decade this work has come to be absolutely lucid in appeal. Its status now is a significant commentary on an esthetic revolution as subtle as it is persistent.

Edwin Evans, a Philadelphia baritone, submitted four song numbers, Converse's setting to the exotic "La Belle Dame Sans Merci," Clough-Leigher's "Possession," Edward Carpenter's "musical aquarelles," "On a Screen" and "The Odalisque," derived from Chinese originals, and Forsyth's "O, Red Is the English Rose." The soloist possesses the art of excellent English diction and a fluent style, although not a voice of especial power. It was interesting to note the respect he paid to American composers in his offerings.

Wagner no longer affords thin ice for orchestra leaders, and so Mr. Stokowski had evidently no hesitation in billing the "Meistersinger" overture for his final number and in reading it with most spirited and contagious enthusiasm. It was delightedly received.

In pianistic circles this is assuredly a Rachmaninoff season. The great Russian virtuoso gave his second recital of the winter in the Academy on Saturday afternoon and again revealed his magical technique, his unsullied sincerity and the compelling introspective vitality of his art. His offerings included Haydn's Variations in F Minor, Beethoven's Thirty-Two Variations in C Minor, his own "Polichinelle," "Melodie," "Humoresque," and the three poetic preludes in G sharp minor, D minor and C sharp minor respectively. His concluding Liszt's Second Rhapsody with a Rachmaninoff cadenza gave a climax of dazzling lustre to an afternoon of profound musical substance.

Martinelli and Seidel

The Metropolitan's ever-improving tenor, Giovanni Martinelli, who has for some inexplicable reason not been heard in opera here this year, made his Philadelphia recital début at the Metropolitan Opera House on Thursday night. He was in capital voice, the effectiveness of which was enhanced by his sound and tasteful dramatic instinct. Following a ringing delivery of "Celeste Aïda," the tenor contributed three songs in English, Treherne's "Mother, My Dear," Emilio Roxas's "Adoration" and Denza's "May Morning." His pronunciation was thoroughly good.

Other offerings were two sentimental trifles by Tosti and Massenet's suave and dulcet "Elegie," sung to a violin obbligato furnished by Toscha Seidel, who was co-star on the bill. The gifted young violinist submitted in addition a Vitali Chaconne, a Brahms Hungarian Dance, his own arrangement of the Hebrew chant, "Eili, Eili," and arrangements by Auer and Kreisler of respectively a Chopin nocturne and mazurka. He was greeted with justifiable cordiality.

Olga Samaroff honored the Settlement School of Music on Tuesday evening with a brilliant piano recital, major numbers of which were Schumann's Sonata in G Minor, op. 22, the Beethoven-Rubinstein "Turkish March," three Chopin preludes, a Brahms caprice and intermezzo, Debussy's delectable "Reflets d'eau," and the blithe and original "Caprice Burlesque" by Gabilowitsch.

Mr. Stokowski, who is deeply interested in the work of the school, delivered a brief address, in the course of which he declared: "Music creates another world—a world of the spirit and the imagination. It is like a religion, a consolation in time of sorrow. Do not forget all that there is in our lives besides material things. Music will bring you to the beautiful life of the spirit which we must never neglect if we would live up right. Don't be petty and mean and small. Use to the fullest and the freest the blessed opportunities and privileges that are yours."

A McCormack Throng

John McCormack's audiences in this city are numerically limited by only one thing, the size of the Metropolitan Opera House. His recitals invariably result in "capacity" attendance in that vast auditorium. Five thousand persons heard the popular Irish tenor there on Friday night. His admirers were in fervent mood and rapturously applauded his offerings, which were of familiar character. On the program were a number of Hibernian songs, some modern ditties, including "Roses of Picardy" and Handel's classic, "Oh, Sleep, Why Dost Thou Leave Me?" Donald McBeath, violinist, of the Canadian Royal Flyers and appearing in uniform, was the excellent assisting artist. The piano accompaniments were ably furnished by Edwin Schneider.

"To my real true friend and teacher Mr. W. S. Brady,
from his grateful pupil always."

DOROTHY JARDON

DOROTHY JARDON

Prima Donna Soprano

Praised by critics in her début as "Fedora" with Chicago Opera Association at Lexington Theatre, New York, Tuesday evening, Feb. 25.

Miss Jardon's performance won the approval on this occasion of Maestro Campanini, Maestro Ponacco and Mme. Melba

Pitts Sanborn in the "Globe": One of the most remarkable evenings that the Chicago Opera Association has procured to New Yorkers brought yesterday a revival of Giordano's "Fedora" and a début in opera by Dorothy Jardon. The audience was large and in it one described about every singer and other musician in the world that happened to have a night off. Enrico Caruso was merely one of an overwhelming tribe. Moreover, the applause that this audience heaped or showered or thundered, or whatever is done to applause, made the noisiest demonstrations over a Galli-Curci or a Caruso seem frightened whispers in the night. How many times the singers were recalled after every act, and Mrs. Jardon a few more times than the others, the present chronicler won't attempt to guess. It was more like a Republican national convention in the good old days than like an evening in an opera house.

"Fedora" and Dorothy Jardon are both interesting and both dantes. Moreover, for the moment they are one. So place aux dames won't work. Let us first consider Mrs. Jardon. This magnificent dark lily is just as handsome in grand opera as she was in the music halls. Her voice is a big voice, a grand opera voice every inch of it. Last night she often used it recklessly. This woman of long theatrical experience was obviously nervous on the occasion of her début in opera. But as the evening progressed she gained confidence, and controlled her tones better, showing that she has studied the art of song seriously. Of course dramatically she knew what she was about. After all, the first thing to do with a début is to get yourself "over." This most important thing of all Mrs. Jardon did with resounding success. Her voice has big punch to it and she has big punch. Mrs. Jardon faces the new epoch in her career with bright prospects of success.

Reginald de Koven in the "Herald": She has an attractive and distinguished stage presence, plays with force and dignity, and is the fortunate possessor of a voice of great sweetness and volume, which she used with no little skill and artistic appreciation.

Her reception by her audience last night certainly amounted to an ovation.

Pierre V. R. Key in the "World": Her voice is naturally fine, far above the average soprano

having the dramatic texture. It is a voice of sympathetic quality, too, and has the necessary flexibility to enable the singing of messa di voce as well as the fortissimo phrase.

John H. Raftery in the "Telegraph":

It is due to Miss Jardon's performance of last evening to say that nobody, with the possible exception of Mary Garden, has so completely fulfilled the arduous dramatic task set forth in the part. Nature went far and well to equip Dorothy Jardon for such dramatic roles as Fedora, for she is of a stately presence, a face of expressive beauty and a port of extraordinary dignity and grace.

She sang well, too, as well as the incongruous part and the meddlesome, noisy and impertinent instrumental "accompaniment" permitted.

Katharine Lane in the "Mail":

"Fedora," at the Lexington Theatre, brought Miss Dorothy Jardon's striking personality before a public to whom her charms were not entirely unknown, in other less august settings. She has a powerful voice, with a remarkable range, and in spite of its tendency to become strident and sometimes almost harsh, it has tremendous emotional vigor; it is warm and vivid, and in the last act Miss Jardon used it like a mature artist.

Irving Weil in the "Journal": She is a sonorous mezzo soprano and her lower register holds a fine, darksome quality.



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DE GOGORZA SINGS SOME SPANISH GEMS

Emilio de Gogorza, Baritone. Recital, Aeolian Hall, Afternoon, March 2. Accompanist, Helen M. Winslow. The Program:

Chants de la vieille France (transcribed by J. Tiersot): a. "J'ai vu ta beauté ma mie"; b. "En venant de Lyon"; c. "Tambourin." "Recitatif et Air de Thoas dans 'Iphigénie en Tauride,'" Gluck. "The Seminarian," Moussorgsky; "My Native Land," Gretchaninoff; "In Silent Night," Rachmaninoff; "Canto del Presidiario," F. M. Alvarez; "Noche Serena" (Mexican Folk-song); "Cantares," "En Culesa," Alvarez; "On the Seashore of Endless Worlds" (by request), Carpenter; "Song of the Night," Cyril Scott; "Viking Song," Coleridge-Taylor; "Marine," Lalo; "Chevaux de Bois," "Voici que le Printemps," Debussy.

One can only find fault with Mr. de Gogorza for one thing—his recitals are all too infrequent. On an orb inhabited by thousands of indifferently equipped but indefatigable vocalists, an artist like this Spanish baritone is a thrice welcome blessing. For Mr. de Gogorza has more than a very beautiful voice: he has brains, experience, poise, magnetism and other qualities that go to make up the ideal song recitalist. One of Mr. de Gogorza's gifts, and it is not the least valuable among them, is his skill as a program maker. Of course, his command of Spanish gives him an advantage over most of his colleagues or rivals. Thanks to this, he is able to enrich his yearly program with some choice jewels from Alfonso's kingdom.

Three such gems, all by F. M. Alvarez, were sung at Sunday's recital. They are real art-songs, full to the brim with color and character. As creations they are as Spanish as the canvases of Sorolla or Zuloaga. They are by turn languorous, impetuous, tender, humorous. Equally fine in its way is the Mexican folk-song, "Noche Serena." A people with folk-songs of such haunting loveliness must be very far removed from the barbaric stage which many of their northern neighbors associate with them. These songs were interpreted with consummate art. A slight hoarseness that seemed at times to bother the baritone in no way injured the superb quality of his vocal organ.

Another diamond set in his program was Moussorgsky's deliciously witty "The Seminarian." It was sung in a masterful fashion. If space were available one could discuss every song on Mr. de Gogorza's program, and with enthusiasm. The Gluck number particularly demands comment for the magnificent dramatic quality that was injected into it. And the old French songs which opened the recital: things of beauty, beautifully conceived and executed by the singer. But under the circumstances one cannot say all that the worth of Mr. de Gogorza's art deserves. It would take too long. There is only space again left to lament the infrequency of this baritone's appearances.

Mr. de Gogorza's accompanist, Helen Winslow, discharged her duties commendably. B. R.

Morgan Kingston Earns Approval of Scranton (Pa.) Audience

SCRANTON, PA., March 1.—Morgan Kingston, tenor of the Metropolitan, sang in the Philharmonic course at Town Hall Monday night, under the management of Frank J. O'Hara. He sang with extraordinary beauty of tone and interpretation. Helena Marsh also appeared on the same program. She sang in one duet with Mr. Kingston—"A Nostri Monti"—which was given charmingly. Mr. Grunberg was at the piano for Miss Marsh and Evelyn Hatters for Mr. Kingston. H. C. P.

Bernardo Olshanski Sings at Concert for Palestine Fund

On Sunday, Feb. 23, Bernardo Olshanski, the Russian baritone, sang at a concert for the Palestine Fund at the Metropolitan Opera House, Philadelphia. His offerings included a number of Russian songs and the "Drinking Song" from "Hamlet," in which he was received with marked favor.

Musicians Helped Maeterlinck Production



THE above triumvirate represents the powers who have been so instrumental in bringing about the notable performances of Maeterlinck's "Betrothal," which has had such a successful run in New York.

Reading from left to right, they are: Theodore Spiering, whose brilliant conducting of the complementary score contributed so largely toward insuring the success of these performances; Winthrop Ames, who deserves all the credit for having brought out this exquisite Maeterlinck work so successfully, and Eric Delamarter, the composer of the atmospherically impressive score, who has just arrived in New York from Chicago and who, oddly enough, on this occasion only heard his score performed for the first time.

KANEWSKY PLEASES IN NEW YORK DEBUT

Cantor Meyer Kanewsky, Tenor. Recital, Carnegie Hall, Evening, March 2. Accompanist, Siegfried Lichtstein. The Program:

Ruthenian-Ukrainian Songs: "Sonze Nezenko," Kotlarevsky; "Soloveike," Kanewsky; "Divlus Ya-na-nebo," Zarembo; "Questa o Quella" from "Rigoletto," Verdi. *Old Jewish Folk-songs*: "Mama"; "Eli, Eli," Josef Bonime. *Hebrew Songs*: "Ohavti" and "Odom Isodoi Mafor," Shnipilinsky. *Russian Songs*: "Vichoju Odin Ya Na Dorocu," Sashina; "Na Zarei," Davidoff; "Azra," Rubinstein. *Aria in Russian from "La Juive,"* Halévy.

The latest cantor to invite attention on the concert stage, Meyer Kanewsky, is the possessor of a naturally beautiful and powerful lyric tenor voice. His art is cobwebbed over with the effects which are characteristic of synagogal music: the Caruso sob which is ages older than Caruso, a frequent use of *false* *setto*, the emission of high and climactic notes at a sustained *forte* volume. And these effects he does not achieve with as great an ease as other cantors we have heard, nor is he able to exclude them entirely from his essays in the field of the operatic aria. But if he lacks finesse, he is undeniably musical in instinct, pleasing of stage presence and beloved of his Jewish hearers. The small audience was ebullient in applause. If he can supplement his beauties of voice with the beauties of technique which will attract Gentile hearers, Cantor Kanewsky should achieve success. D. J. T.

German Opera at Lexington

Following the season of the Chicago Opera Association, the Lexington Opera House is to be occupied by the Christians Producing Corporation, which will present light opera and dramas in German, beginning March 10. It was at first intended to give a season of Wagnerian opera, but public opinion and the fact that the contract of the Chicago Opera Association with the owners of the house prevents any other lessee from giving grand opera there have changed the original arrangements. The musical director of the enterprise is Paul Eisler, formerly assistant conductor at the Metropolitan.

MURI SILBA PLAYS CHOPIN WITH POETRY

Muri Silba, Pianist. Recital, Aeolian Hall, Evening, Feb. 27. The Program:

Chromatic Fantasia and Fugue, Bach; "Variations sur le nom 'Abegg,'" Schumann; Nocturne in E Major, *Fantasia Impromptu, Mazurka in A Minor and Etude (Op. 10, No. 5), Chopin*; "La Fille aux Cheveux de Lin," Debussy; "Guitarre" and "Jongleuse," Moszkowski; *Barcarolle, Rubinstein*; *Etude, Poldini*; *Gavotte, Glazounoff*; "La Campanella," Liszt.

Muri Silba is a young pianist who is winning a constantly larger and more appreciative public and, therefore, a word of warning may be opportunely mixed with words of deserved commendation ere her art passes out of the formative stage into what should be the stage of maturity but is in fact all too often rather a condition of arrested growth, of crystallized immaturity.

Significant was the marked increase of enthusiasm as Miss Silba's program advanced. It was not that her very good-sized audience liked her Bach less, but that it loved her Chopin more. Naturally enough, therefore, it is undeniable that her peculiar talent is more for the intimate, the personal, the lyric, than for the grandiose and epic. Her gift is for the phrase rather than for the paragraph. Yet the paragraph, and even larger divisions ranging on up to the organic whole of such classic works as the great *Chromatic Fantasia and Fugue*, cannot be neglected by the pianist who treads such well-worn paths as the classic and romantic pieces selected by Miss Silba. If she undertook to paint in simply one musical genre, liking might not be compelled, but at least criticism would be stilled; but she does not. And, therefore, we would hint to the recitalist that her melting, ingratiating tone, though lovely in itself and perfect beyond cavil in a Nocturne, becomes cloying and even irritant in a more virile conception such as the "Fantasia Impromptu."

Repeats and encores commanded as hearty applause as the numbers of the program proper. D. J. T.

The recital of Elias Breeskin, Russian violinist, dated for March 4 at Carnegie Hall, has been postponed.

VERA BARSTOW GIVES DISTINCTIVE RECITAL

Vera Barstow, Violinist. Recital, Aeolian Hall, Evening, Feb. 28. Accompanist, Josef Adler. The Program:

Sonata No. 5, de Mondonville; "Melancolie," Leo Ornstein; "Il pleure dans mon coeur," Debussy-Hartmann; "Fairy Sailing" and "Ghost Dance," Cecil Burleigh; *Concerto in E Flat Major, Mozart*; "From the Canebrake," Samuel Gardner; "The Sussex Mimmers' Christmas Carol," Grainger; *Scherzo Tarantelle, Wieniawski*.

A wholly commendable program was that which Vera Barstow had arranged for the recital which marked her first New York appearance subsequent to her return from playing for our men abroad. In the Mondonville Sonata, with which it opened, Miss Barstow had an example of the distinctly classic, even Italian, school of violin literature, though the composer, a Frenchman, did not leave this vale of tears until 1772 (music written for the violin seems to have run true to the classic form longer than that for other instruments and the voice), and instead of playing her other large and classical number immediately afterward, she departed from time-honored but stupid custom by presenting a group of four modern or near-modern pieces. The Ornstein number served as reminder of her association with this composer, whose work she was not interpreting for the first time. Both this offering and the Hartmann arrangement of the Debussy song won the commendation of the large audience, but how much more delightful were the Burleigh "Fairy Sailing" and "Ghost Dance"! That Cecil Burleigh has a genius for composition for the violin which is as delightful as it is unique has happily impressed itself on concert-givers' and concert-goers' minds. It seems to be impossible to play these little tone-pictures otherwise than perfectly, so thoroughly has their composer caught the idiom of the violin and informed that with a spirit half whimsical, half lyric.

So thorough a musician is Miss Barstow that her reading of the chosen concerto was bound to have good sense to commend it, but do not the clear, limpid melodies of Mozart demand more sensuous beauty of tone? The lack, if lack there were, could not be attributed to any special failing on Miss Barstow's part, but rather to a *défaut* of the *qualité* which is her distinctive virtue. She has, on the whole, a smooth tone, but its smoothness is all of a sort, due very likely to a *vibrato* of unvarying amplitude. Her temperamental bias is toward intelligence (less cold than intellect) and toward emotionalism (less warm than an immediate response to sensuous beauty). Let us thank the heaven which gave the *qualité* and by the same token withhold censure or even regret for the balancing *défaut*.

The final group brought Samuel Gardner's delightful "From the Canebrake." In Mr. Gardner we have another composer for violin whose work is constantly gaining the wider recognition it merits. Miss Barstow played this piece delightfully, almost as delightfully as the composer himself. If she could make the G string version of the theme larger and more singing—hotter, perhaps, and thus touch it with the *diable* which is one side of the Negro humor—her interpretation might be given a consummating artistry.

Josef Adler was a commendable accompanist, and, in the Sonata and Concerto, assisting artist. D. J. T.

Mme. Miura Sings "Fireflies" and "Butterfly" in English

Mme. Tamaki Miura, the Japanese prima donna soprano of the Chicago Opera Association, sang two of Gertrude Ross's art songs of Japan, "Fireflies" and "Butterfly," published by the White-Smith Publishing Co., at the reception given in her honor by the Princess Lvoff at her beautiful home in New York last Sunday evening.

One of the principal numbers featured at the recent concert given by the Lyric Club of Newark, N. J., a society of 100 trained voices, was Harriet Ware's new song, "Dance the Romaika," arranged for chorus. It won instant favor with the large audience and had to be repeated.



WORCESTER, MASS.—A success was scored Feb. 26 by Ida Gardner, contralto, and Harold Lyman, flautist, who appeared in a recital in Washburn Hall before 600 persons.

JERSEY CITY, N. J.—Mrs. Henrietta Foster Wescott spoke on "Songs That Have Lived" at the February meeting of the Musicians' Society.

RUTLAND, VT.—B. A. Brehmer has resigned as organist and choirmaster at Trinity Church and has been succeeded by Helen Perkins of Shelburne.

SPENCER, W. VA.—As the seventh number on the Lyceum Course, Castelluci's Neapolitan Musicians gave a concert on Feb. 12. The musicians gave a varied program.

YORK, PA.—Lillian Quickel, a former student at the Southville Conservatory of Music, has resigned her position as director of the choir of St. Luke's Evangelical Lutheran Church.

WOLLSVILLE, OHIO.—The piano pupils of Mrs. W. H. Floto gave a recital in the First United Presbyterian Church on Feb. 13. Another recital was given on Feb. 20 by her other pupils.

CHARLES CITY, IA.—John Ross Framp-ton of the piano department of the State Teachers' College gave an organ recital at the Y. M. C. A. in Cedar Falls recently. His program was composed entirely of Belgian music.

ASHEVILLE, N. C.—One of the most brilliant musical events of the season was the recent violin recital given by Joseph Stoopack in which he played Schubert, Chopin and Chaminade numbers.

EVERETT, MASS.—Gertrude Anderson Wood, contralto, of this city, appeared as soloist in J. C. D. Parkers' cantata "Redemption Hymn" for contralto and chorus when this work was given on Feb. 9.

TACOMA, WASH.—A delightful musicale on Feb. 14 presented Mae McCormack, soprano, who has recently returned from study in New York City, assisted by Elsie Beach and Mary Cameron, musicians, of Seattle.

TACOMA, WASH.—Mrs. M. Oxnard, wife of Capt. Oxnard, of Camp Lewis, and a teacher of music at the Horace Mann School, gave a demonstration lesson of unusual interest at the Central School auditorium, Feb. 13.

YORK, PA.—The Concert Chorus of Yorkana, York county, under the leadership of Aaron Ruby, was received with great acclaim by an enthusiastic audience which filled the auditorium of Emanuel Reformed Church, Feb. 18.

SIoux CITY, IOWA.—Edwin Swain, baritone; Philip Sevasta, harpist, and Josef Martin, pianist, formed the Trio that gave two splendid recitals Feb. 11 and 12 at the High School Auditorium. The recitals were under the auspices of the W. R. C.

LANCASTER, PA.—A concert overture of Rollo Maitland opened the organ recital given on Feb. 15 at the First Presbyterian Church by Henry S. Fry, organist of St. Clement's Church, Philadelphia. The affair was under the auspices of the local organists' association.

BALDWIN, KAN.—Louis N. Rowland, pianist, of Baker University, gave his fifth annual recital Jan. 28 in Centenary Hall. He was assisted by Madonna Cox, contralto of the Conservatory faculty. Through his recitals Mr. Rowland is supporting a library for the children of the community and is thus working out the problem of making music contribute to a larger civic life. Over five hundred selected books for young readers have already been purchased.

ALBANY, N. Y.—Dr. Harold W. Thompson, organist at the First Presbyterian Church, played his arrangement of two ancient Gaelic Laments for the first time Feb. 23 at a Roosevelt memorial service at the church. One is a Scottish Coronach and the other an Irish Dirge.

CHARLES CITY, IA.—A band has been organized at Hampton and regular rehearsals have been commenced. Hampton has been without a band for a number of years and has been dependent on other places for their bands when one was needed.

CINCINNATI, OHIO.—Thomas James Kelly, of the Cincinnati Conservatory of Music, assisted by Mrs. Kelly, soprano, gave an interesting program before the Women's Musical Club of Dayton, Ohio, Feb. 21, when the lecture-recital, "Some Observations on Our Language," was the subject.

WINDSOR LOCKS, CONN.—Caroline Col-burn Lyman of Hartford has been engaged as music teacher for the public schools by the Board of Education. She will teach here once a week. Miss Lyman has taught school in Putnam and Thompsonville and also teaches privately in Hartford.

BRATTLEBORO, VT.—Earl R. Braman, recently discharged from service in the Signal Corps, where he served for nearly a year, has assumed his duties as supervisor of music in the public schools of this place. Until his enlistment he was supervisor of music at Brandon and organist at Shelburne.

WASHINGTON, D. C.—The National Quartet was featured in the Roosevelt Memorial Services at Keith's Theater and at the Central High School. The quartet is composed of Elizabeth S. Maxwell, soprano; Lillian Chenoweth, contralto; W. E. Braithwaite, tenor; and Lieut. Harry M. Forker, bass.

LANCASTER, PA.—Clothing and articles of food suitable for shipment to the famine stricken regions overseas was the unique admission fee at the series of piano recitals given on Feb. 21 and 22 in the assembly room of the Sacred Heart Academy by Mme. Von Unschuld, president of the Unschuld University at Washington.

PORTLAND, ORE.—Two piano recitals were recently given by pupils of Evelyn E. Paddock. Those who took part were Elizabeth Nuse, Sarah McLeod, Delphine Rubenstein, Margaret Morse, Margaret Farrington, Doris and Maxine Meldrum, Alene Lauterstein, Estelle Weinstein, Robert Norton, Jane Cullen, and Anita and Helen Blazier.

PHILADELPHIA.—A program of "Music of the Allies" was given the afternoon of Feb. 19 in the Bellevue-Stratford by the Matinee Musical Club. A feature was a reading of Alfred Noyes's "The Avenue of the Allies." Nina Prettyman Howell conducted. Dorothy Goldsmith Netter played three works by Chopin, which were especially admired.

BROOKLYN, N. Y.—An afternoon of music was given by first year pupils of Etta Hamilton Morris at her studio on Feb. 8. The young singers displayed in a varied program voices of good quality handled with unusual freedom and style. Helen Reeve, Josephine Lowery, Nina M. Treffs and Mrs. Joseph B. Barry were the singers. Warner Emerson, boy soprano, also sang.

TACOMA, WASH.—A matinée musicale in charge of Rose Schwinn was largely attended at the Knights of Columbus Hall at Camp Lewis on Feb. 12. The program was given by Mrs. Edward Ness, violinist; Mrs. Zoe Pearl Park, dramatic soprano, and Rose Schwinn, pianist. Ward No. 23 of the Camp Lewis Base Hospital has been adopted by "Troop B Mothers" of Tacoma. It was presented as an initial gift with a phonograph and records.

NEW HAVEN, CONN.—Helen Eugenia Hagan, pianist, gave a recital at the School of Music, Yale University, on Feb. 21. Miss Hagan was the winner of the Samuel Sanford Fellowship for music at the Yale School of Music, and after two years of study in Paris returned to this country to become director of music at the State Normal School of Nashville, Tenn.

CAMP LEWIS, WASH.—The Elks' Club of Tacoma gave an elaborate entertainment for the convalescent soldiers at Camp Lewis on Feb. 11. Under the direction of D. P. Nason, the Elks' Orchestra presented the program, assisted by prominent Tacoma soloists, among them Mrs. MacCellan Barto, soprano; A. K. Martin, tenor; W. R. Flasket, flautist, and Agnes Lyon, violinist.

BROOKLYN, N. Y.—The Carl Fiqué Musical Institute gave a piano and vocal recital at the School on Feb. 10. Mrs. Hildegarde Bever, soprano, made a commendable début; several pupils were heard in piano numbers, Mrs. Robert Brandt, accompanied by Mr. Fiqué, played Weber's F Minor Concerto, and the vocalists were accompanied by Mrs. Katherine Noack Fiqué.

BALTIMORE.—The Maryland Chapter of the American Guild of Organists gave its fourth public service Feb. 20 at St. Paul's Protestant Episcopal Church. C. Cawthorne Carter gave a prefatory recital, the service including the singing of a combined choir of ninety men and boys, directed by Alfred R. Willard, dean of the Maryland Chapter. John Deneus, organist of St. Peter's, was at the organ.

CHARLES CITY, IA.—The musical fantasy, "The Wishing Ring," was given here at the Hildreth Opera House, under the auspices of the City Improvement Association, Feb. 18 and 19. There was a local cast of more than two hundred young people. The soloists were Mrs. Worcester Warren, Asa Weatherwax, Wesley Henke, Mrs. Asa Weatherwax, and Mrs. Maud Richards, accompanist and director.

MODESTO, CAL.—Piano pupils of Mrs. O. H. Williams gave a recital at Guild Hall on Feb. 17, assisted by David Newman, a vocal pupil of Mrs. Dexter. The young pianists heard were Thelma McPherson, Geraldine Wood, Evelyn Windus, Lois Langdon, Betty Morris, Virginia Steele, Lorma Bates, Mary Alway, Stella Beisemeier, Eleanor Young, Katherine Turner, Marjorie Hardy, Marian Hutchings, Sara Thompson, Anna Blessing and Mrs. Ralph Thompson.

WATERLOO, IA.—The erection of a pipe organ as a memorial to its men in service during the war, is the plan of the Walnut Street Baptist Church. A committee has been appointed with instructions to proceed to the raising of funds. In conformity with the intention of the government that bonds of the next loan be sold to be used in memorials, the slogan of the campaign for the pipe organ will be, "Cover each star on the service flag with a bond." A tablet will be placed bearing the names of the members who served.

GRAND RAPIDS, MICH.—The Schubert Club has elected new officers and directors including president, Lawrence W. Smith; vice-president, William A. Hault; secretary, Gerald W. Williams; secretary, Perry Barker; treasurer, Howard A. Ellis; librarian, Charles Vanduteren; assistant librarian, A. O. Wheeler, Jr.; directors, Martin Louwerse, Roger C. Butterfield, Forris D. Stevens and J. W. Brooks. James Francis Campbell will continue as musical director of the organization, while Harold Tower will be the accompanist.

WASHINGTON, D. C.—Elizabeth Winston, pianist, and Carrie Brookins, soprano, gave the latest musical program at the Arts Club. Miss Brookins won favor in a number of ballads, while Miss Winston displayed her gifts in works of Sternberg, Albeniz, Chopin, Debussy and Rosenthal. Among the other artists who appeared before the Arts Club recently are Inez G. Carroll, pianist; Mrs. John Saltonstall, violinist; Lulu A. Root, contralto; Edith Athey, pianist; Mary Helen Howe, coloratura soprano; and Mrs. Marie Garziglia, pianist.

YORK, PA.—Walter L. Rohrbaugh, piano teacher, has been elected organist at the First Methodist Episcopal Church to succeed Charles A. Greenawalt, former organist of that congregation, who will leave the instrument in the First Church to play at Emanuel Reformed Church, Hanover, Pa. Mr. Rohrbaugh

will assume his new position at the services in the First Church on the first Sunday in March. No one as yet has been secured to fill Mr. Rohrbaugh's place at the organ in Christ Evangelical Lutheran church, where he formerly played.

LANCASTER, PA.—"The Music of the Negro" was the theme of the February working musicale of the Musical Arts Society held in Emerson Hall, Feb. 19. Those who participated in the program were: Misses Hoffer, Shertzer, Marley, Jette, Rudy, Stegeman, Cohn, Meitzer, Leonard and Sutton and Mrs. S. Smith. Concerts under church auspices were given this week in the Grand Theater, Ephrata, and in Martin Auditorium, Lancaster, by the Glee Club of Muhlenburg College of Allentown. A musical military skit, "Kamerad," was a feature.

ATLANTIC CITY.—A delightful program has been arranged by members of the Crescendo Club for a concert to be held at Chelsea Hotel in the near future, the proceeds to be devoted to local charities, especially the Atlantic City hospital. This concert will be the musical event before Lent being under the auspices of the Atlantic County Medical Society. The soloists are Mrs. August F. Bolte, Mrs. C. P. Tilton, Lillian B. Albers, Mrs. Samuel Barbash, Ruby Cordery, Josephine McCue, harpist, and Mary McNamee, violinist; Anna Shill Hemphill, accompanist.

DALLAS, TEX.—On Feb. 18 the Mick-witz Club presented three artists from the College of Industrial Arts, Denton, Tex., to the music lovers of Dallas in a complimentary recital at the City Temple. Nothera Barton, pianist, and Elise McClanahan, soprano, well known, as both have appeared on programs in this city before, were heard. Hannah Asher, accompanist, made friends on this occasion with her sympathetic accompaniments. The City Temple was filled and the artists were applauded enthusiastically. After the concert an informal reception was held.

CINCINNATI, O.—John A. Hoffmann, Mr. and Mrs. William A. Evans, Flora Mischler and Ethel Mann Ryan of the Cincinnati Conservatory of Music devoted last week-end to a series of six concerts at Camp Sheridan. Romilda Stahl of the Cincinnati Conservatory of Music was soloist at a musicale given under the auspices of the Evanston Presbyterian Church Feb. 14. Berta Forman, soprano; Cornelia Munz, violinist, and Lois Neilly, pianist, of the Cincinnati Conservatory, gave a recital under the auspices of Evanston Presbyterian Church, Feb. 20.

BURLINGTON, VT.—A large audience heard the concert on Feb. 16, at the Majestic Theater, the proceeds of which will go toward the relief of the Armenians and Syrians. A program of seventeen numbers was given, and among the soloists were Thomas B. Weaver, Katherine V. Stay, Margaret George, Irene O'Brien, Mrs. Elizabeth Pine, W. L. Ward, Helene Smith, Rena Flaherty, Genevieve Bisson, Arthur Dupaw and others. An orchestra of twenty-two pieces, specially organized for the occasion, gave a fine program under the direction of Harold Haylett.

YORK, PA.—Urban H. Hershey, organist and choirmaster of St. Paul's Evangelical Lutheran Church, this city, has completed the composition of the Easter service, "The Living Christ," to be used by the United Lutheran churches of America. Prof. Hershey has been composing these services for the Lutheran Publishing House at Philadelphia for a number of years. The Rev. Dr. Clinton E. Walter, pastor of St. Paul's Church, is editor of the literary portion of the service. A recently published work of J. Sebastian Matthews, "The Anthem of Democracy," will be given for the first time in this city March 2, by the chorus choir of Zion Lutheran Church.

WORCESTER, MASS.—A large audience attended the song recital Feb. 14 by pupils of Carolyn Keil-Staff, dramatic soprano and teacher. Mrs. Staff sang in several duets and also presented some solo numbers. The pupils were assisted by Edith Eklund, pianist. Those who sang were Olga Werner, Alfrida Leckberg, Annette Mallett, Florence Backlin, Mabel Snow, Esther Sjostrom, Irene Taylor, Ruth Haggman, Viola Burdick, Dora Auger and Marian Leonard. Vocal and piano pupils of A. Priscilla Bridg-ham were presented in recital on Feb. 14. Among those who contributed the numbers were Pearl River, Myrtle Rice, Mrs. M. S. Hastings, Jeannette B. St. Helen Stuart and Marjorie Taylor.

PIETRO YON'S RECITAL ROUSES ADMIRATION

Pietro A. Yon, Organist. Recital,
Æolian Hall, Evening, Feb. 24.
The Program:

Second Sonata, Don G. Pagella;
"Gesu Bambino" (Pastorale),
Pietro A. Yon; Tema e Variazioni,
C. Angelelli; Toccata, Adagio and
Fugue in C Major, Bach; Sonata
Prima, "Rapsodia Italiana," Pietro
A. Yon.

his "Echo" from the same set and his
difficult Concert Study.

The Bach he played in a distinguished
manner. One might say that there was
nothing in his list more beautiful than



Pietro A. Yon, Distinguished New York
Organist and Composer

the *Adagio* of this masterpiece, which
he delivered with true devotional qual-
ity.

Mr. Yon's own music, the modern Ital-
ian works and Bach comprised this pro-
gram, all from memory, by the bye, not
so usual a thing in organ recitals. In
the playing of it Mr. Yon convinced us
that his superb musicianship, his tech-
nical skill both in manual and pedal
work and his fine sense of registration
make him a conspicuous representative
of the contemporary Italian school of
concert organ playing, just as Joseph
Bonnet represents the present-day
French school.

As a patriotic prelude to the concert
Mr. Yon played the "Star-Spangled
Banner" and the "Marcia Reale" bril-
liantly, the audience standing.

A. W. K.

PUPILS OF A. Y. CORNELL IN ENGROSSING RECITAL

Excellent Work Done by E. E. Hosmer,
Miss Marwick, Vera Haas and
Others at Chalif's

Pupils of A. Y. Cornell gave a song re-
cital at the Chalif Auditorium on Feb.
19, providing some unusual music for the
interested audience. Perhaps the finest
work of the evening was that done by
Edward E. Hosmer, who gave a group of
songs including "Would God I Were the
Tender Apple Blossom" (Old Irish),
"Beautiful Art Thou" by Walter S. Hyde
and "O Kiss Divine" by Franke-Harling.
His fine vocal poise and his splendid dic-
tion combined to make a performance fin-
ished in every way. Of the young women
heard, Geraldine Marwick in a "Lucia"
aria, and Vera Haas, who with Pauline
Comer gave the duet from "Butterfly,"
displayed most exceptional promise, both
singing their numbers with much

understanding and fine vocalization.

Elizabeth Pruitt in a group by Dupard
and Bachelet, showed great possibilities,
possessing personality, good presence and
a lovely voice which needs only greater
technical maturity. Charles Hart, in
songs by Strickland, Massenet and
Sibella, seemed somewhat out of voice,
explained by the fact that the singer had
been making records and also rehearsing
for the Mendelssohn Choir concert, where
he substituted for Orville Harrold. Lil-
lian Shepard Willis gave a fervid inter-
pretation of the "Ballatella" from
"Pagliacci" in a fine Italian diction. A
group of songs in English by Hartmann,
Lidgely and MacFadyen served to show
the fresh, natural voice of Pauline Over-
ton Comer as well as her splendid diction.

A wonderful group of songs were those
by Joseph Szulc, sung by Katharine Grey
Culyer, who, though not possessed of a
great voice, showed herself an exceed-
ingly bright young artist. Elliot Shaw,
on the program was unable to appear.
The accompaniments were played by Mr.
Cornell and Helen A. Steele, who lent
excellent support, especially in the Szulc
numbers, which require great skill.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Among new engagements for pupils
of Sergei Klibansky, vocal teacher, are
the following:

Martha Hoyt has been engaged as
soloist at the Presbyterian Church in
Katonah, N. Y., and Dorothy Donald
at the Seventh Presbyterian Church in
New York. Virginia Rea will appear
on a tour through Maine with Percy
Grainger.

Elsa Diemer was engaged for another
concert with the St. Louis Orchestra. She
also gave a successful recital at the Lucy
Cobb Institute in Athens, Ohio. Ruth
Pearcy was heard at the Pacific Bank
concert on Feb. 25. Borghild Braastad
and Ambrose Cherichetti gave a concert
at the Educational Alliance, and Mr.
Cherichetti and Bernard Woolf, both
tenors, were engaged to sing at the con-
certs of Italian Festival Music at the
Wanamaker Auditorium.

Ludwig Eybisch, has been engaged
for the leading tenor parts of the

season of light operas that will
be given under the direction of Rudolf
Christians at the Lexington Opera House
after March 10. Another Klibansky
pupil, Ellen Davies, will be a member
of the same company, singing principal
roles. Evelyn Siedle has been engaged
as soloist at the Rutgers Presbyterian
Church, New York, and Ruth Percy
at the Clinton Avenue Congregational
Church in Brooklyn. Elsie Duffell sang
at a concert on Washington's Birthday
at the Blair Academy, Blairstown, N. J.

Alma Keller will tour under the aus-
pices of the Red Cross. Ambrose Cheri-
chetti appeared in Paterson, N. J., March
2. At a recital of Klibansky pupils in
Bedford Hills, N. Y., for the benefit of
the Epworth League on Feb. 4, Cora Cook,
Kitty Gladney, Martha Hoyt, Charlotte
Hamilton, Borghild Braastad and Vir-
ginia Rea appeared. Mary Aubrey sang
with success at a concert of the New
York Arion Society on Feb. 9.

ELEANOR SPENCER AT BEST IN RECITAL

Eleanor Spencer, Pianist. Recital,
Æolian Hall, Afternoon, Feb. 25.
The Program:

Organ Prelude and Fugue in A
Minor, Bach-Liszt; Variations in
C Minor, Beethoven; Sonata in G
Minor, Schumann; "Three Poems,"
Op. 44, Nos. 1 and 2, and Op. 32,
No. 1, Scriabine; "Crépuscule
d'été" and "Fileuses près de Car-
antec" from "En Bretagne" Suite,
Rhené-Baton; Berceuse, Chopin;
"Venezia e Napoli," Tarantella,
Liszt.

Beautiful piano playing was heard in
this recital of Miss Spencer's, for she is
one of our artists who never sacrifices
beauty for effect, who never indulges
in the bizarre to astound her audiences.
Her playing has earned her praise from
the public on both sides of the Atlantic
through its fineness, its legitimacy and
its sound musical worth. In short, Miss
Spencer is a pianist who respects her
art, who appreciates the seriousness of
her profession.

Last week she did the best playing
that we have heard from her, and we
have heard her many times, in recital
and as soloist with orchestra, since her
return to America in 1913 after her
European sojourn. Her Beethoven was
finely proportioned, classic in spirit, each
variation conceived in its true mood.
The Schumann Sonata she did splen-



Photo by Mishkin

Eleanor Spencer, Pianist, Who Reap-
peared in a New York Recital Last
Week

didly, bringing out the poetic loveliness
of that glorious *Andantino* in C Major
with velvety tone and a wealth of nuance.
After it she responded to the many re-
calls by adding, most appropriately, the
same composer's Romanza in F Sharp
Major. Here again she revealed her
rich tone and exquisite phrasing. If the
classics and romantics fared well at her
hands, so also did the moderns, Scria-
bine and Rhené-Baton. She chose three
poems of the former, which impressed
us as considerably better than the usual
Scriabine which we are asked to listen
to. These "Poems" are worth playing,
and Miss Spencer made the most of
them. The Rhené-Baton pieces were ex-
cellent, too—"Crépuscule d'été," sounding
like the piano part of a modern French
song (it would be a comparatively easy
task to compose a voice part for it);
the "Fileuses," played with remarkably
fluent technique and good rhythm,
charmed the audience.

The Chopin and Liszt pieces she per-
formed admirably and at the close of
the recital was obliged to give additional
numbers. It was a recital of notable
excellence, the performance of an artist
who deserves to be highly prized. She
has the technical equipment, the musical
taste and feeling that go to make a
pianist whose playing has a message for
layman and musician alike. For, as we
have said, she holds beauty of tone to
be a cardinal principle in her playing.

A. W. K.

"HEURE DE MUSIQUE" CHARMS

Ruano Bogislav (Mrs. Riccardo Martin)
Heard in Unusual Program

The Princess Theater, so well fitted
for entertainments of the order *intime*,
was crowded to the doors on the after-
noon of Feb. 27; the occasion, a recital
given by Ruano Bogislav, which name,
exactly fitting her exotic personality, has
been assumed for professional purposes
by Mrs. Riccardo Martin.

The program was also an exotic one.
Slavic songs were sung in the original,
in each case wisely prefaced by a few
remarks descriptive of their content.
French songs, including Debussy's in-
tense "La Chevelure," and the exquisite
"La Flute de Pan," Gaelic melodies, Ital-
ian bits, an utterly mirth-provoking
"Negro-French" song as encore, made
the "heure de musique" indeed a de-
lightful sixty minutes. One wished it
had been longer, even when the one was
a worn and harried reviewer. For Mme.
Bogislav's voice holds to the full the
most unusual quality of understanding.
With no extraordinary dower of beauty,
it is yet reflective of every shade of
color; not of great power, it yet is equal
to all her demands; flexible and mellow,
it is an excellent medium for the ex-
pression of the subtlety and intelligence
of the singer. For once the horribly
maltreated word "intimate," as used in
connection with concerts of this type,
might be endured; intimacy with such
artistic taste and feeling is a pleasant
thing.

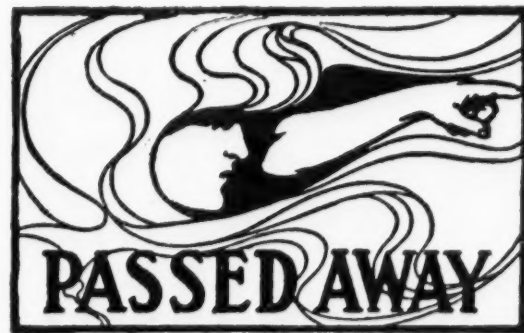
C. P.

Florence Keniston Appears Before
Ithaca Audiences

ITHACA, N. Y., Feb. 25.—Florence
Keniston, soprano, of New York, was
heard in a successful recital, Jan. 24.
She received considerable praise for her
interpretations of Gluck's "Spizze
amate" and Fauré's "Carnaval." Other
numbers in which her artistry was
displayed included works of Sarti, Ver-
acini, Horn, Charpentier, Saint-Saëns, De-
libes, di Noguera, Kramer and Ward-
Stephens. Miss Keniston repeated this
program for the University Club, Jan.
27, before a large audience. She is also
scheduled to sing at the Rayson School
this month and for the Browning So-
ciety of New York on March 12. Songs
by Gena Branscombe will be among those
presented at these appearances. Ellmer
Zoller will be at the piano.

Yvonne de Tréville Appears in Boston
and Toronto

At last week's International Music
Festival at Mechanics' Hall in Boston
Yvonne de Tréville, coloratura soprano,
aroused an audience of 10,000 to enthu-
siasm by her singing of the "Bell Song"
from "Lakmé." The "Laughing Song"
from "Manon Lescaut" proved an equally
effective medium. The singer's Amer-
ican group comprised "Peace," by Ger-
trude Ross; "Dream Song," by Claude
Warford, and "The Americans Come!"
of Fay Foster. On Thursday Mlle. de
Tréville sang her ninth return engage-
ment in Toronto, making her appear-
ance with the Toronto Choir at Massey
Hall.



Richard M. Fuessel

BRIDGEPORT, CONN., Feb. 28.—Richard
M. Fuessel, a musician of prominence
and leader of the Wheeler and Wilson
Company's Band from 1894 to 1897, died
in San Francisco on Feb. 27, following
a long illness. Mr. Fuessel had been a
member of leading symphony orchestras
throughout the country, and at the time
of his death was an assistant conductor
of the San Francisco Symphony Orches-
tra. His wife, a daughter and a sister
survive him. Mr. Fuessel was fifty-two
years old.

D. W. Schiller

WINSTED, CONN., Feb. 25.—D. W.
Schiller, formerly organist of the First
Congregational Church and business
manager of the Winsted Choral Union,
who disappeared last month, committed
suicide in a New Haven rooming house
yesterday by inhaling gas, it is said.
Mr. Schiller was fifty-five years old.

SINGLE STATE, THE ONLY BLESSED ONE FOR ARTISTS, SAYS YVONNE GALL

French Soprano of the Chicago Opera Company Believes Singer Cannot Do Justice to Both Spheres—Must Choose Between Art and Love

By DR. O. P. JACOB

YVONNE GALL, the Chicago Opera Association's prima donna, is the typification of all that is artistically French, including the French temper that breaks all bounds when once aroused. With flashing black eyes, quivering nostrils and indignation written in every feature of her handsome, expressive face—portrayed in every movement of her graceful, agile figure, the French artist burst into the drawing-room of her decorative apartment in the Waldorf-Astoria. Something had gone wrong with Mademoiselle, either in the *ménage* or elsewhere. For furious she was and in her anger, very picturesque to look upon.

"Yes, she was *mecontent*," she replied to the interviewer's solicitous question, "very, very, very much so!"

The cause of her indignation need not concern the reader. Mademoiselle meant business, though she interrupted her glorious anger to the extent of asking MUSICAL AMERICA's representative to have a seat. But to be interviewed? Quite out of the question! No she was not in the mood for it; not at all!

Followed a rather embarrassing silence, however giving the interviewer an opportunity to map out his further strategy.

Had Mademoiselle any favorite operas? No, she had not. She had sung everything under the sun, from Wagner to Charpentier and Massenet; from Weber and Mozart to Puccini and Debussy during her eight years at the *Opéra* (meaning the Paris Grand Opera) with recurring guest appearances in other cities.

Had she continued to sing Weber and Beethoven during the war?

In concerts, why of course! *Quelle idée* not to. Wagner and Strauss, of course, were a different matter. But no normal Frenchman would object to Weber, Beethoven or Schubert.

When speaking of Camille Chevillard's admirable conducting of a performance of "Guillaume Tell" at the *Opéra* we had reached the point of discussing mutual acquaintances of Paris. Especially when the recent divorce of a certain opera singer was discussed, Mademoiselle began to thaw and to reveal the other, a very charming and affable side of her nature.

Artists Should Not Marry

"No," Miss Gall declared with forceful emphasis, "I don't believe in the married state for artists, certainly not for opera singers. For see, no woman, no matter what her personality may be, can do full justice to both spheres. It is either her *ménage*, her household, her husband or her children who will suffer if deprived of her influence on account of her operatic duties; or, on the other hand, it will be her art that is bound to be curtailed by an insufficient devotion resulting from her matrimonial obligations. Art, especially musical art, as you know, is a very jealous mistress that will brook no rivals."

"But if then, a woman say, is overcome by the great emotion, called love, what is she to do?"

"Simply decide—and decide well for which of the two her love is greater, then choose that and renounce the other."

"And yet, you must admit, there are quite a number of examples of harmonious combination of artistic excellence and a happy married state," the interviewer countered.



Yvonne Gall, Soprano of the Chicago Opera Company; No. 1—A "Fantasy"; No. 2—Miss Gall, Herself; No. 3—As "Margarite."

"No, there are!" was the temperamental prima donna's reply. "I should hate to examine too closely into either state of such individuals. In the case of an artist whose success is unconditionally acknowledged, one probably would find much that is unsatisfactory in her matrimonial existence and, vice versa, wherever the undeniably happy married existence of an artist is held up as a model, the artist's greatness is inclined to be rather doubtful."

"From what you say one would gather then that artists should only marry in their own profession."

"No, thank you," Mlle. Gall burst forth. "Anything but that. Taking for granted that both artists are serious in their work, a certain feeling of jealousy sooner or later becomes inevitable. *Voilà!*"

By this time Mlle. Gall had found her good humor again and began to chat with true Gallic animation. She informed the interviewer that she graduated from the Paris Conservatoire about eight years ago and was immediately engaged for the

A NEW CONDUCTOR FOR LOS ANGELES?

Change in Symphony Leadership Considered—Hageman's Name Is Mentioned

Reports that the Los Angeles Symphony Association is considering the engagement of a new conductor reached MUSICAL AMERICA this week.

The report is confirmed by MUSICAL AMERICA's Los Angeles correspondent, W. F. Gates, who states, however, that the symphony directors have not as yet definitely decided to appoint a successor to Adolf Tandler. Conductor Tandler, it is stated, has served the orchestra well for six years and, while he has strong opponents in Los Angeles, he also has a number of friends.

The names of six musicians are known to be under consideration by the

Opéra of Paris, where she has been singing ever since. She has sung in Bordeaux, Marseilles, Barcelona and many other cities of southern Europe before she was engaged by Campanini for the Chicago Opera Association. The prima donna said, at the moment she was not in a position to answer our question as to whether she would return to Chicago in the following season. While there had been *pourparlers* on the subject, she admitted, nothing definite had as yet been settled. So it would be bad policy to make any statements in the matter for the moment; wouldn't it?

association. Prominently mentioned as a candidate is Richard Hageman, the conductor of the Metropolitan concerts and the summer opera at Ravinia Park, Chicago.

Mr. Hageman, when asked to confirm the report, stated that he had no knowledge of any contemplated change in the Los Angeles Symphony.

Greta Masson, the New York soprano, who was received with great favor in her recent New York recital, has been engaged to give a recital for the Woman's Club, Stamford, Conn., on March 19. On April 12 Miss Masson gives her Boston recital at Jordan Hall.

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WEAVER PIANOS AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.

FRANCE TO FOSTER LIGHT MUSIC HERE

Emissary Arrives to Fight Art of Germans—Will Sell Score at Cost

Stephen Epstein, librettist and music critic, arrived in New York recently from Paris on an interesting errand that of spreading interest in this country for French music of the lighter type yet, as Mr. Epstein describes it, "suitable for family intellect."

Mr. Epstein brings among his credentials a letter from André Tardieu of the French High Commission, in which M. Tardieu states that in Mr. Epstein's enterprise he has the encouragement of the French Government.

When seen at the Hotel Vanderbilt by representatives of the press Mr. Epstein stated his especial object to be a fight against the resumption of German opera by showing to the American people that France produces just as good, if not better, music.

"We will strive especially," Mr. Epstein stated, "to teach the middle classes."

"In this connection I find that in this country scores of French operas and sheets of orchestra music are being sold by dealers at prices 500 per cent higher than we ask in France. Accordingly, one of the first things we will do will be to start here and in other large cities clearing houses for French music where orchestra leaders and other individuals may purchase such music at cost."

"We will also organize an operative company, composed wholly of French artists, about sixty in number, and will present light French operas and operettas of a type suitable for family intellect."

"The musicians, actors, conductor—all connected with this company—will be French, but some operas will be given in English, that those who do not speak French may understand French music."

Mr. Epstein said that lest improper motives might be attributed to this venture upon the part of the French Government the entire profits accruing from the project would be turned over to the American Red Cross.

"We in France are envious to conserve the spirit of friendship and comradeship which now exists between the two republics, and we believe that the best mediums are literature and art. We will not in any way rival the present French theater in this city, but will endeavor to supplement its work by appealing to Americans who do not understand the French language, in which that company expressed itself."

Raising Funds to Build Large Auditorium in Birmingham

BIRMINGHAM, ALA., Feb. 27.—The one thing that has prevented Birmingham from being the musical center of the South has been the lack of an auditorium. Since the close of the war this has been the first civic undertaking, and the Music Study Club has pledged \$1,000 as an initial gift. A. C.

Evelyn Starr Recovering from Illness

Evelyn Starr, the gifted Canadian violinist, who has been heard in concert here during the last two seasons, is ill at her home in Nova Scotia and is, consequently, not appearing in concert this winter. During the last few weeks she has improved and it is believed that she will be completely recovered before spring.